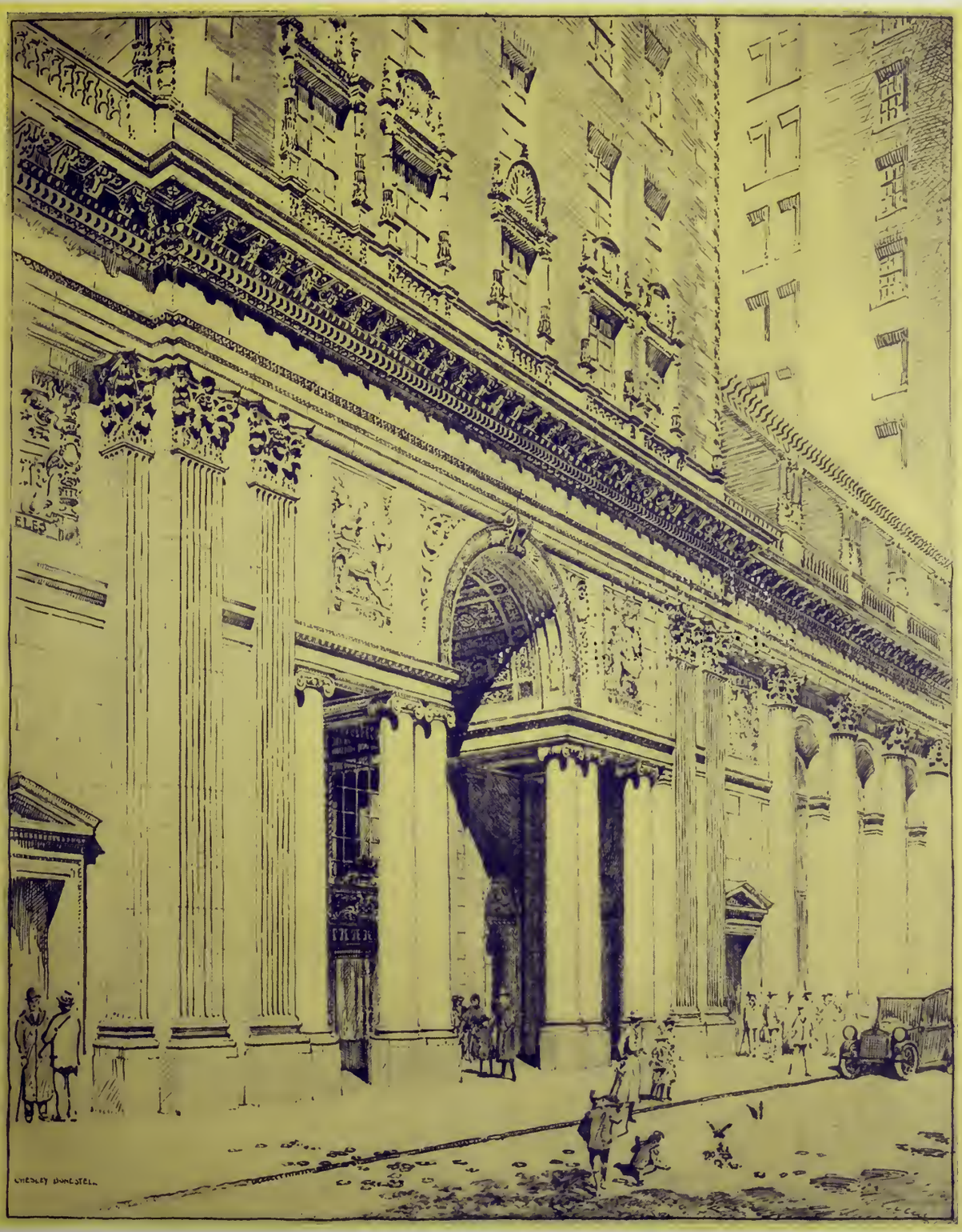
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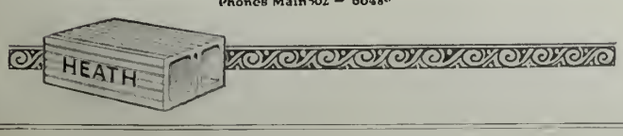
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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

Clubs

VALLEY HUNT CLUB:
Regular Sunday evening programs have been resumed for the winter, with Monday afternoon bridge, and bridge teas. January 12th, dinner dance; January 19th, piano recital, Miss Marsh.

ANNANDALE GOLF CLUB, Wednesday, January 10th. First afternoon bridge and tea party of the season. These afternoon bridge and tea parties will continue every Wednesday during the season.
Saturday, January 20th, dinner dance.
Thursday, January 25th, musicale.
The usual Wednesday and Saturday Ball Sweepstakes during the month of January.

FLINTRIDGE COUNTRY CLUB:
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

SOUTHERN CALIFORNIA OPEN GOLF CHAMPIONSHIP, under the auspices of the Southern California Professional Golfers' Association, January 21-24.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

NEWPORT HARBOR YACHT CLUB:
At the annual election, December 9, the following flag officers were elected for the next year: Shirley E. Meserve, Commodore; W Starhuck Fenton, Vice Commodore; William Warmington, Rear Commodore; Leon S. Heseman, Secretary and Treasurer.
The Inaugural Ball will be held at the Club House, Saturday evening, January 13, dinner at 6.30. Installation of new officers. Service Knot will be presented to outgoing Commodore, Frank Smith.
A dinner and smoker will be given January 7th by the American Power Boat Racing Association, Frank Smith, presiding, in honor of World's speed boat champion, Gar Wood, and Mr. Chapman, Secretary of the American Power Boat Association, and editor of the Motor Boat Magazine.

Art

THE Fourth International Print Makers' Exhibition, under the auspices of the Print Makers' Society of California, will be held in the Los Angeles Museum, March 1 to 31. An invitation is extended to all workers in etching, lithography, block printing and engraving to send not more than four examples of their work, the same to be received at the Museum not later than February 7. The jury of selection is made up of Howell C. Brown, secretary, Benjamin Brown, Frances Gearhart, John W. Cotton and Loren Barton.

AT the recent election of the California Art Club the following men and women were chosen for the coming year: President, Dana Bartlett; first vice-president, Alson Clark; second, Jack Wilkinson Smith; secretary, John Coolidge; recording secretary, Edouard Vysekal; treasurer, Ernest Browning Smith; chairman house committee, Laura Steere; chairman entertainment committee, Kathryn Leighton; chairman exhibition committee, E. Roscoe Shrader; chairman publicity, Henri De Kruif.
The art jury on paintings for exhibition, John Hubbard Rich, Jack Wilkinson Smith, Hanson Puthuff, Alson Clark, William Wendt, Dana Bartlett, J. Duncan Gleason, Clarence Hinkle, Ernest Browning Smith. Alternative, Luvena Buckban Vysekal, Carl Oscar Borg, Paul Lauritz.
An interesting program will be given at the next meeting of the California Art Club, January 6. Serefine Pia, baritone, will give a selection of Spanish songs, describing the section of the country in which they were written, and make clear the meaning of the songs. Paul Swan, who came to Los Angeles recently from New York, will talk on the relation of the arts.

THE midwinter exhibition and sale of pictures of the California Water Color Society will be held at the Franklin Galleries, Hollywood, beginning January 4, and continuing throughout the month. A reception will be given for the artists and the public on Thursday evening, January 4.

PAUL LAURITZ held two shows throughout December, in Los Angeles, showing ten snow scenes from Alaska at the Ebell Club, and recent pictures of Southern California mountains at the Athletic Club.

THE Group of Independents have postponed their exhibition, announced for the MacDowell Club on December 11, until February 1. The postponement was made to allow time for recent applicants for membership to submit their canvases.

THE date allotted by the MacDowell Club to the Independents was taken by three exhibitors, Mary Teasdale, Adolphe Brougier and Alice Daniels.

JACK WILKINSON SMITH held an exhibition at the Hollywood Woman's Club in December, consisting entirely of pictures of Southern California, including high Sierra subjects and marines. Mr. Smith won the capital prize at a recent general exhibition in Phoenix, Arizona, and the picture was bought for the permanent gallery in Phoenix.

THE California Art Club's proposed gallery may be built at an earlier date than the most optimistic had hoped, the proceeds of the sale of paintings, which were exhibited on West Seventh street during December, go to the building fund, and cash sums have been received from interested friends, while others have made themselves life members of the club by subscribing $100. On the evening of Friday, January 26, the use of the Philharmonic Auditorium will be given to the Art Club for a concert, to be arranged by Mrs. Sloane-Orcutt and L. E. Behymer. Tickets range in price from $1.50 to fifty cents and may be had at the leading art and music stores in Los Angeles and Pasadena.

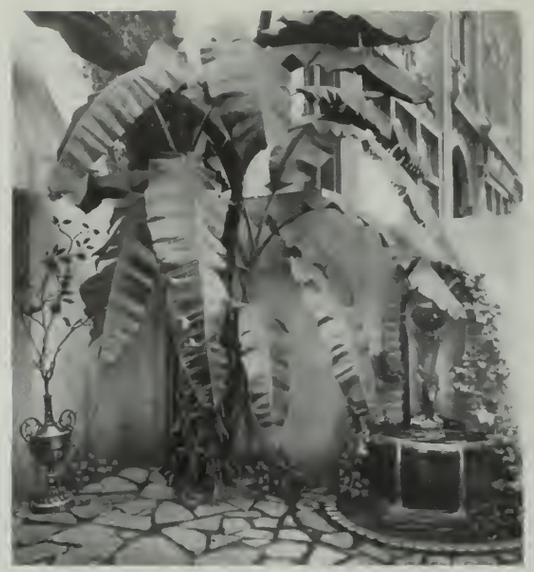
THE Cannell and Chaffin Galleries will hold an exhibition of pictures, furniture and tapestries, in the Art Gallery in Balboa Park, San Diego, January 9 to February 4. Cuthbert Homan, art curator, will be in charge.

PAUL SWAN, a painter and sculptor, recently from New York, is exhibiting six portraits in the Kanst Galleries.

JOHN W. COTTON is exhibiting etchings, many of which are in color, in the Stendahl print room, Ambassador Hotel. The exhibition will continue through January and every afternoon the artist will demonstrate the printing of etchings, and on Tuesday and Friday at three o'clock will give a brief talk on the processes of the art.

SILAS DUSTIN recently resigned the position of curator of the National Academy of Design, and has decided to make his home in Los Angeles. He will take charge of the pictures at Stendahls, which should be very gratifying to the artists of California as he has the reputation of being a wonderful seller of pictures.

PROBABLY the most notable exhibition of the season was that of William Ritschel, N. A., at Cannell and Chaffin's during December. The exhibition included two California pictures but was primarily composed of the oils and water colors done by Mr. Ritschel during his recent stay in the islands of the South Seas.



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WILLIAM WENDT, A. N. A., prize winner at the Los Angeles Museum and at the Art Institute, Chicago, is now sketching in the country around San Juan Capistrano.

DAVID ANTHONY TAUSZKY announces an exhibition of portraits, recently painted in Pasadena, at the Cannell and Chaffin Galleries, Los Angeles, January 3 to January 15.

FIVE exhibitions opened in the galleries of the Los Angeles Museum, December 14, to continue to January 2. A second show of works by the Art Teachers Association of Southern California, including paintings, drawings and craft objects. One-man shows by four painters; Jean Mannheim shows eleven landscapes, figures and marines. John Coolidge has nineteen paintings in oil. Peter Krasnow has eleven studies, and E. Roscoe Shrader has ten landscapes and figures.

BEGINNING December 24, the Stendahl Galleries announce an exhibition and sale of oil paintings by Elmer E. Garnsey. Mr. Garnsey is best known as a mural painter but is showing landscapes at this time.

ALSON S. CLARK will hold an exhibition of his recently completed work at Stendahl's, in the Ambassador Hotel, beginning January 1, and continuing one month.

EARL STENDAHL announces the opening of an additional gallery in the Hotel Vista del Arroyo, Pasadena, January 1.

DWIGHT BRIDGES has announced an exhibition of portraits in the Cannell and Chaffin Galleries, Los Angeles, February 15 to March 1.

THE Editor of California Southland has recently been made an honorary members of the Community Arts Association of Santa Barbara, and also of the California Art Club of Los Angeles.

PASADENA Artists' and Students' League have resumed classes after the holidays, in the Stickney Memorial Building, 303 No. Fair Oaks Ave., and announce life classes, Tuesday, Wednesday and Thursday, 1:30 to 4:00, and 7:00 to 10:00 P. M. . Children's class Saturday, 9:00 A. M.

THE gallery of the Santa Barbara School of the Arts has received a new picture by Sacks, acadamicien of Philadelphia and graduate of the Beaux Arts in Paris. Sacks has come to Southern California to live and has taken studios in Santa Barbara. His picture in the school gallery is of a lady in a remarkably vivid and striking red dress. It is a portrait and is causing much comment among art students who have visited Santa Barbara from Pasadena and Los Angeles.

Music

UNDER the auspices of the Pasadena Music and Art Association, the Philharmonic Orchestra of Los Angeles, Walter H. Rothwell, Conductor, will give the second of a series of concerts at the High School Auditorium, Pasadena, February 15. Theo. Karle will be the soloist.

THE Los Angeles Chamber Music Society will present the fifth program at the Gamut Club Theatre, Friday evening, January 5, at 8:15.

THE artists presented by L. E. Behymer during January in the Mid-Winter Philharmonic Courses include Madame Emma Calve, Prima Dona Soprano, Saturday matinee, January 6, and Tuesday evening, January 9. The Irish Regiment Band, evening concert, January 12, and matinee concert, January 13 and 14. Mischa Elman, evening concert, January 23, and matinee concert, January 27. Sir Harry Lauder Co., week, January 29. Serge Rachmaninoff, evening, February 2.

THE Philharmonic Orchestra, Walter Henry Rothwell, Conductor, will give a concert in Redlands, Tuesday evening, January 2, under the auspices of the Spinet Club. Olga Steeb is to be the soloist.

BEGINNING February 12 the San Carlo Opera Company is scheduled to give Los Angeles a two weeks' season of opera, at the Philharmonic Auditorium.

THE dates for the January concerts of the Philharmonic Orchestra, Philharmonic Auditorium, Los Angeles, are as follow:

Sunday afternoon popular concerts: January 7 and 21.

Friday afternoon, January 12, and Saturday evening, January 13.

Friday afternoon, January 26, and Saturday evening, January 27.

THE Fitzgerald Concert Direction, Merle Armitage, Manager, will present Erwin Nyiregyhazi, pianist, in concert at the Philharmonic Auditorium, Los Angeles, in January.

JOHN SMALLMAN announces January 12 as the date of his annual Los Angeles recital, postponed from December 7. Mr. Smallman will include in his program three songs by composers resident in Southern California, "Circle", by Mrs. Hennion Robinson, "In the Lodge of the Sioux", by Homer Grunn, and a new song by Arthur Farwell.

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THE second concert of a series of five to be given by the Women's Club of the University of Southern California will be given January 12 in Bovard Auditorium, Los Angeles. Madame Emma Calve, soprano, is the artist.

CHARLES WAKEFIELD CADMAN and Princess Tsianina have completed a concert tour of the East and will appear in Los Angeles at the Philharmonic Auditorium, Thursday evening, January 11; in Long Beach, January 16; Santa Barbara, January 17, and Whittier, January 19.

IN order to create and promote interest in the concerts of the Philharmonic Orchestra, there have been appointed local boards, assistants to the Los Angeles management. On these are the following persons, active in music in their own communities:

Pasadena—Mrs. Frank Gates Allen, chairman; Mrs. Howard Huntington, Arthur Dodworth and Mrs. Frederick Stevens.

San Diego—Gertrude Gilbert, chairman; John H. Hamilton, John D. Spreckels, G. Aubrey Davidson, Humphrey J. Stewart, George W. Marston, Willet S. Dorland, Alfred D. La Motte.

Hollywood—Mrs. Cecil Frankel, chairman; Mrs. R. D. Shepherd and Mrs. Joseph J. Carter.

Santa Monica—Mrs. Percy Browne, chairman; Mrs. James Westervelt, Mrs. George H. Hutton, Dr. H. W. Levengood and I. C. Speers.

Redlands—Mrs. E. B. Patterson, chairman; Mrs. A. D. Hubbard, Mrs. Paul Moore and Mrs. Samuel S. Sewell.

Riverside—Mrs. J. W. B. Merriman, chairman; Mrs. E. R. Skelley, Mrs. Wm. A. MacDonald, Monica Railsback and Arthur L. Bostick.



Announcements

THE Observatory on Mt. Wilson is open to visitors every Friday evening at 7:30. The huge 100 inch reflecting telescope is in reality a giant camera, not used so much in making observations as in photographing the heavens, but the impressive bulk may be viewed in day time. A good mountain hotel is operated on Mt. Wilson, and may be reached by stage, every day while the road is open. The drivers are experienced and the road is good. Hiking parties go up the trail from Sierra Madre.

DR. W. W. CAMPBELL, director of the Lick Observatory at Mt. Hamilton, Cal., was definitely selected as the new president of the University of California by the executive committee of the board of regents, which met in private session January 2.

AN exhibition of the work of the Southern California chapter of the American Institute of Architects and of the Architectural Club will be held during the entire month of January at the art gallery of the Museum building at Exposition Park. While the exhibit will be primarily an exhibit of the work of the local chapter of the Institute of Architects, members of the Architectural Club will be urged to exhibit.

The exhibit will consist of all classes of work, covering buildings erected during the past three years.

COMMUNITY Arts Association of Santa Barbara announce:

Sunday, January 7, 3:30 P. M.—Community Arts Orchestra Concert—Recreation Center.

Friday evening and Saturday afternoon and evening, January 12 and 13. "Enter Madame," Community Arts Players; Potter Theater.

Tuesday, January 16, at 4:00 P. M.—Membership Meeting. Recreation Center. Austin Adams will speak on "Modern Tendencies of the Drama".

Sunday, January 21, 3:30 P. M.—Community Arts Orchestra Concert—Recreation Center; Soloist: Bertha Svedrofsky, Violinist.

KENNETH A. GARDNER and Nthaniel E. Slaymaker announce that they have opened an office for the practice of landscape architecture at 721 Timken Building, San Diego, California.

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No. 37 JANUARY, 1923



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BEAUTY AS A FACTOR IN EDUCATION

By RALPH D. CORNELL, *Master in Landscape Architecture.*
Illustrations in Lead Pencil by W. A. Sharp

ALL man kind responds, either consciously or unconsciously, to the beauty of surroundings. As we are nourished, so we develop, and high fruition of character cannot be expected from a meagre life that has been denied the elements of beauty during its years of growth.

Beauty is a qualitative attribute, the perception or recognition of which creates pleasure for its beholder. It has been defined as "complete unity of organization" with its opposite, ugliness, as "lack of unity"; but there is not space, in this article, for discussion of the abstract qualities of beauty nor even for the psychological reasons why it is pleasurable to perceive beauty. The reader will, however, probably grant this first premise that beauty is a source of pleasure to those who perceive it, even though there may be a difference of opinion, by individuals and communities, as to what is beautiful.

The perception and appreciation of beauty is largely a matter of experience, and it is through the experiences of an individual or a community that individual or community tastes are developed. A man may set out consciously to develop his taste and his appreciation of beauty and thus actually increase his capacity for such pleasure, but, in the main, the processes of such development are effected without consciousness of change in the individual, coming about through personal experiences of beautiful things; that is, taste and the capacity for the appreciation of beauty generally evolve as a slow, normal development of which the individual is not consciously aware at the time.



THE TOWER OF THE NEW HALL OF CHEMISTRY, POMONA COLLEGE, WHICH HAS JUST BEEN COMPLETED. JAMIESON AND SPEARL, ARCHITECTS.

On the other hand bad taste may develop as readily as good taste, and it, too, grows from the experiences through which one passes and from the environment in which one lives. The development of different tastes is well exemplified in the many different schools of art which have flourished throughout the ages and which continue to exist, many of them in complete contradiction to one another. History records eras of high civilization and development in the arts, and times when entire nations have fallen into decadent concepts, of art, of beauty. The taste of the individual is largely influenced by that of the community in which he dwells and by the experiences that comes as a result of his life in the community which he serves.

Thus it is that the youth of any land grow up with all their future development and acpacity for joyousness toned by the background of experiences through which they pass in their years of growth; and they, in turn, express, through their own selection of pleasures, the environment from which they come. It is the concurrence of opinion, of tastes, of ideas that develops community cohesion to the point of censorship of the minority members who do not accord with the general, accepted standards. In other words, it is very difficult to escape the influence of environment, either of our animate or inanimate surroundings. The significance of this fact is recognized even in the raising of dumb animals; and why not in that of children?

Our students of crime and its palliatives have long since agreed that conditions of filth and darkness and ugliness and the bringing of such things into our homes through the papers, are abettors of criminal tendencies: that cleanliness and sunlight and beauty in both physical and mental food and surroundings reduce not only the tendency but the actual occurrence of crime. No one will dispute that a child reared under the tender influences of a refined home has far greater likelihood of normal development and capacity for the enjoyment of the beautiful than has the unfortunate youngster whose life has been empty of beautiful experiences and whose mental food is picked up in the streets. Our schools, as our homes, influence strongly the future life into which the younger generations develop, and I strongly feel that the institutions of higher learning might bear a higher relation to the spiritual and aesthetic education of those who attend them than any other experience through which the individual may pass.

There is an unsual opportunity for the display and influence of beauty, in many forms, by the college that takes our youth close to its heart for four years of life at a time when he is developing the most rapidly, when he is probably more susceptible to impressions, good or bad, than during any other four years of his unfolding growth. Surely one would not recommend sordid, unbeautiful surroundings for such a period; and by the law of opposites alone, the value of beauty rises to unknown heights. There may be the beauty of faith

and teaching, of friendship and intellectual companionship, the beauty of good books, of exquisite sculpture, of painting, of architecture, of attractive campus with trees and flowers.

Nowhere have I seen a quotation that so well voices this thought of beauty, as it should be applied to the environment of schools, as do the words of Hartley B. Alexander, Ph. D., Head of the Philosophy Department, University of Nebraska, in his "Letters to Teachers." He says:

"In the first place I would have the school buildings, if not monumental, at all events beautiful in form and proportion and attractive in site; for I am a firm believer in the power of noble architecture to inspire noble thinking. . . . Architectural quality should be a prime requisite of every public building and most of all of educational buildings, where the whole spirit of the State is being formed. But architecture must be appropriately seated, and my second demand (not less imperative than the first) is that every school yard should be a garden. I do not mean a vegetable garden (though in cities space for even that is worth while), but I do mean a garden of trees and shrubs and flowers, and above all, a garden for the bright faces of children and youth—an embowered playground. The seat of the most famous of all universities, the Academy of Plato, was a grove; and nowhere should a fane of education be erected in less devoted surroundings. Every school yard should be famed for its elms and oaks, its lilacs and roses; since the beauty of architecture is never perfect save it be set in the friendly context of the beauty of nature—nor, I think, is it far fetched to suppose that the subtle lesson of the interdependence of man and nature may be first impressed by his outward symbol. At any rate, beautiful groves have always seemed to men, sacred."

It is hard to imagine a clime more sunny or a setting more perfect in which to mount the jewel of education, than is to be found in California. The natural beauty of plant life may be developed here without having to overcome the handicaps of a rigorous climate. The gems of architecture may be placed in their setting of perpetual green, and the garden embellishments of the campus developed to their highest perfection. Doubly emphatic then, is the obligation resting upon the colleges and universities of this state.

Education is not alone a matter of books; it is a matter of experience. Books record the experiences of others, co-relate them, compress them and bring them to us that we may profit, through such short-cut methods by much that has gone before; they open great riches to lovers of beauty. But beauty in surroundings,—in all things—is an invaluable factor in education, for it is absorbed unconsciously by the receptive student and makes up the very fiber of his character—the indefinable something which he will carry with him through life.

(The illustrations for this article are from the Campus of Pomona College, Claremont, California, an institution that has specially emphasized the aesthetic element in the construction of its campus and buildings. This element has been sustained even in such a building as the new Hall of Chemistry, now under construction, and in the development of the College Central Quadrangle, which is being made possible through the generous gifts of Mr. George W. Marston, of San Diego. Mr. Cornell is himself a graduate of this college.)



THE SCHEME FOR THE DEVELOPMENT OF THE MARSTON QUADRANGLE, POMONA COLLEGE, THE GRADING FOR WHICH IS UNDER WAY AT THE PRESENT TIME. RALPH D. CORNELL & THEORORE PAYNE, LANDSCAPE ARCHITECTS.

The Spanish Mother's Lullabye

By MARGARET MAIDA RICE

Wee brown leaflet, blown into this world
By winds of chance,
Nestled by the breezes where
The sunbeams dance,
Crooning by thy cradle I would
Ever be,
While my heart stands still in wonderment
To worship thee.
Sleep, leaflet, sleep.

Oh, babe, with eyes where lies romance
Of ages past!
Unknown to thee, what magic fate thy tiny
Features cast!
Unknown the love in my brown eyes
So like to thine,
Unknown my dreams for thee of future
Fortunes fine.
Sleep, leaflet, sleep.

Sleep, brown leaflet, soft within my arms
Thy dusky head;
Sleep, brown leaflet, stranger soul,
By my love led.
Uncertain now, unknowing, you embody
All my past.
Dreams come to earth and taken form in you—
Made flesh at last!
Sleep, leaflet, sleep.



NATURAL BEAUTY FROM BLANCHARD PARK, POMONA COLLEGE. MT. BALDY IN THE DISTANCE.

GOOD PRACTICE IN GARDENS

By NATHANIEL E. SLAYMAKER

PART II. *A Paper Read Before San Diego Clubs*

THE discussion published in the preceeding issue of CALIFORNIA SOUTHLAND brought us to the question of what among all the possibilities mentioned there you really ought to have in an average city garden. Some sort of paths, carefully and judiciously laid out we must take for granted. Of the other items enumerated, I would say that some form of pleasant retreat or seat, arbor or the like is almost obligatory in any well intentioned garden. Equal in importance for Southern California gardens is the sight, and even the sound of water in some form, be it lily pool or bird-bath. A sense of peaceful, cool refreshment comes oftener from the presence of water in a garden than from almost any other feature.

Finally, it is to the presence of a well defined boundary line "a visible mark indicating a limit" as some one so well said, or in other words, to the presence of a real garden wall, that a well-studied garden owes almost all its comfort, its privacy, its liveableness, its display of personal taste and charm. In our country we are gradually learning to live outdoors more and more, and consequently we need an outdoor living room. The garden is replacing the piazza or verandah or balcony as the scene of many outdoor family activities, even to the eating of meals al fresco, and too much applause cannot possibly be lavished on this happy, beautiful habit. But in order to have this so, you need the garden wall, and it makes not the slightest difference whether the house architect or the garden architect or just the householder builds it, so long as in doing so, he conforms to the materials and style of the house proper and keeps it simple and straightforward.

The garden wall of course, involves garden gates and entrance. This topic must be eliminated entirely from this paper.

How often it happens that there are all the prescribed ingredients, walks, pool, arbor, even flowers and vines, galore and yet no real *garden.* Does this not show how fine, how exact, how tasteful an art gardening is? A garden must have an atmosphere like a successful room and it depends just as much on the personal equation, everything else being equal. Perhaps the mention of a few things *not* to do will help us get some real garden atmosphere into our outdoor living rooms.

Don't spend your money on samples of all kinds and descriptions of garden ornament, stationary or moveable, but rather aim at a scarcity of such items. Restfulness and poise cannot be got in a garden that prickles with competing points of interest. Don't strive too hard for a special "effect" in a city yard, even though it be perfectly proper to build your yard around a fine tree as a focal point, or a little loggia, or a pool or a charming vista that begins in your garden and leads off into the canyon or valley beyond and below you. If you do a straightforward thing like any of these, simply, you will have all the effect you want in "an art which conceals art". Don't let your house or garden wall seem to be distinct and separate from the lawn or garden proper, but relate them each to the other closely by the use of vines and shrubbery in proper scale. The whole homestead should appear as one harmonious unit, and have throughout the same feeling, indoors and out.

Don't have terraces or retaining walls unless you really need them and they become structural; nor grottos or rock gardens unless nature has started one for you. "When a nook at the back or one side of the house suggests a garden or a retired valley, tree and shrub should further emphasize perfect and complete the sense of seclusion. A wind-swept knoll with distant views should not be obstructed by many trees." This is what I meant by conforming to nature's demands. If you plan a semi-formal lay-out, don't put it at the far end of the yard. Put it next to the house so that all the formalities and straight lines are together. The farther you go from the house the more natural can the garden become. On the other hand, don't forget that a natural garden may be adjacent to a house if a proper binder is used, namely, vines and shrubs. Don't clutter up your lawn with trees and shrubs or divide it with paths; keep the lawn centers free and open. "The lawn should be left as large and unobstructed as possible. The simpler picture is the stronger one." The horrible San Diego habit of plumping a date palm on the midst of each half of front lawn, cut through its middle by a glaring cement walk, is indescribably bad taste. If yours is to be a formal



PORTAL OF BRIDGES HALL, POMONA COLLEGE. BEAUTY IN ARCHITECTURE SEEN THROUGH A PLEASING ENFRAMEMENT OF FOLIAGE TRACERY. MYRON HUNT, ARCHITECT.



ILLUSTRATIVE OF THE DECORATIVE VALUE OF PLANTING IN RELATIO N TO BUILDINGS THAT ARE NOT OF THEMSELVES ATTRACTIVE, WITH FOLLIAGE MASSES AS A SCREEN. THE GYMNASIUM, POMONA COLLEGE, CLAREMONT, CALIFORNIA

garden, however small, and they are often most delightful, keep to straight lines, in the main, using only geometrical curves, if at all, and don't mix things, binding into cement a form that is formless, like an irregular natural pool, for instance. On the contrary, don't use straight lines in a frankly informal yard, but rather adhere to suave, logical curved lines in moderation. Finally, and this is a topic so large that like the theory of design, it could only be hinted at in this paper, plant in masses and not in isolated specimens dotted about here and there. Group things, instead of scattering them, and relate them to the house, or garden walls or larger features in the lay-out. Separate flower beds in varying shapes floating about the lawn are an abomination to good taste. Put your flowers in among the shrubs or in formal borders, or mass them all in one bed, formal or informal as the need may be, and closely relate it to the house or main scheme of design.

There is not time to go into the subjects of color and texture at all, and I have only hinted at the requirements of form in design. But I must not close without a final "don't". I adjure those who be sinners in this respect, and have pink and red geraniums together, or pure Bougainvillea against a red house to go home and before sunrise to pluck the offending plant out by the roots. I have been asked many times by tourists why California alone seems to offend in these regards. I answer that the same crime is committed in the name of landscape art all over the United States, only it is far more noticeable in California owing to the utter profusion and great masses of wrongly juxtaposed colors. Back East, the same thing occurs, only it is a difference in degree, not in kind. Let's fight against it. There is a trade secret that I'll give you to help you. Whether in painting, or interior decorating, or costuming, or gardening, the quickest and easiest way to obviate a clash of colors is to insert a mass of white between them. Try it and see.

To all home-builders I hope I have given a hint or two. It is necessary for them to realize that there is a science of gardening as well as of building in the first place. They must not feel however, that that fact renders the case hopeless or even very bad. I grant that so far people are more *apt* to employ experts on their houses than on their gardens, but a better habit is gradually forming. What makes the case especially hopeful for the average home-builder is the easy access to the many garden magazines and periodicals whence, if he has eyes to see and an acquisitive mind, he can get a good deal of expert advice without paying much for it. But let me say that a great deal of the unsuccess of gardening is due to the niggardly sums allowed for it, in comparison with the house. It should be a rule that to have any useful and beautiful results at all, not less than ten per cent of the cost of the house should be allowed for the garden, and more than this in most cases. A $5000.00 house cannot have a decent setting under $500.00, nor a $10,000.00 one under 1000.00, and so on. This is the irreducible minimum for a garden worthy the name.

Vitel, the great French landscape architect said "A garden is a place arranged for promenades, at the same time for the recreation of the eyes. But it is also an accessory to the house, serving it as an accompaniment, an environment; and within certain limits, it is simply another apartment, an annex to the house. Therefore, how can the art which built and adorned the dwelling be refused the right to interfere in this exterior house?"

And Emerson said, "Though we travel the world over to find beauty, we must carry it with us or we find it not. The difference between landscape and landscape is small, but there is a great difference in beholders. There is nothing so wonderful in any landscape as the *necessity* of being beautiful, under which every landscape lies."

A PASEAR THROUGH CASA ADOBE WITH SENORA DONA FLORENCIA DODSON DE SCHONEMAN

[*Lineal descendant of the Sepulveda and Dominguez families, two of the original six grandee families of Spanish-Colonial California.*]

A SERIAL HISTORY — *By* VIRGINIA CALHOUN — PART IX.

THUS Replica Casa Adobe walls speak of that new race "along the Pacific where sets the sun"—their provision for carnal sustenance and preservation; provision against "ills that flesh is heir to;" provision for developing, maturing, and culturing the intellect; provision for their economic welfare; provision for refreshment and satisfaction of the sensibilities by patio, garden and fountain, by verandas' windows, and doors, by the big, open, blazing-log, fireplace, and by music, song and dance; provision for "tired nature's sweet repose, blessed sleep;" provision for hospitality towards all alike—friends, strangers—both good and bad, both rich and poor. And yet with all this there might have been continuous confusion and turmoil within the quadrangle-walls and in the corral, had not provision been made also for the developing and maturing of good motives and manners for the entire population of the rancho, whereby could be perpetuated their precious heritage of "the best mannered people in the world." Casa Adobe walls speak also of this provision. For there was the family Chapel in every well-ordered, California, Spanish-Colonial Casa, built either apart in the garden, or as one of the rooms of the quadrangle.

La Capilla, the Chapel, of Replica Casa Adobe, is located next to the business office, occupying the entire right wing of el Entrada del Corral wall. It is the largest room in the Casa and has stained-glass windows. This room was the sanctuary of the home. Here meditations and prayer of the lowliest menial as well as the proprietors of the rancho, of all the between-people, were respected—strict silnce was observed. Here everybody was ranked, only as good or bad, according to spiritual measurement. Here exterior trappings did not count, or any kind of dexterity, or superior intellectual culture. Here their souls stood naked before God—familyized. Possibly, here too, some drowsy souls found agreeable sleeping-quarters, although there was no intention for this in its erection.



Miss Virginia Calhoun Author of the Pasear Through Casa Adobe and of the Drama of Ramona, California's Historic Indian Play

The family Chapel was always furnished to satisfy the requirements of their faith with many expressions of the most exalted affections, according to opportunity. Sometimes the vestments and objects of service were valuable art works of gold and silver and historic tapestries, laces, and linens. Sometimes the Altar itself was some rare architectural deposit in marble, wood or stone, whose venerated personages were commemorated in the finest sculpture, sometimes only the rude wooden handiwork of Indians. Sometimes the Altar candles were of bee's wax, sometimes of tallow which adoring family energy had molded to the purpose. Upon this room the Senorita Donas of the Casa especially lavished their skill in fine lace and drawn-work, for which Spanish women have always been famous. According to the Church's calendar they planted the patio roses, carnations, lillies and hollyhocks, and so on, thus they were enabled to keep the Altar decorated according to the traditional flower for the respective feast and fast days. Here they were married according to the Sacrament of Matrimony, here baptized according to the Sacrament of Baptism, and here received the daily Bread of the Holy Eucharist, and celebrated the holy sacrifice for the Mass, for the living, the departed, and the departing ones. This family worship did not in any way conflict with the regular Sunday worship at the Missions, although distances and hardships were a much more serious matter than we of today know anything about.

When religion becomes a recognized factor in life, calling for individual consideration as other essentials for our well-being, not only manifesting itself in general outward conduct, but demanding interior development, maturing, and culturing, for permanency and strength, then the home provides for its demands, according to consciousness of them, then a place is set apart in the home for family worship in the attainment of spiritual unity.

An admirably successful combination of drawing-room, library, music-room, and Chapel, were realized by Madam Modjeska, at her mountain home, Arden, in Orange County. The large room responded completely satisfactorily to the specialized requirements of these four different, but normal phases of human experience.

It was a bay-room, longer than wide, connecting with the remainder of her rambling bungalow which extended at right angles with it, on both sides, by two doors, directly opposite each other. Below these, about two-thirds of the central room projected down into the garden, its entire bay-end surrounded by small, high windows, above wall-set bookcases where were, besides a valuable library, stacks of play manuscripts and many trophies, records of her world-triumphs. As music-room, there was adequate perspective for the baby-grand piano, and other furniture necessary for social comity. The bay-windows of the opposite end of the room were practically against the hill. They were of the usual size and disposition of the ordinary bay-window, only these glowed with the rich colors of rare Italian stained-glass of religious subjects, and made effective reredos for her white marble Altar. Except during devotions the gorgeous, silk tapestry portiers hung in the deep arch of the window-alcove, curtained it off from the rest of the room. These rich hangings she had made and embroidered herself. Her Altar service contained objects of intrinsic and historic value, though much of it she had made herself. The chairs by unfolding and refolding became an agreeable Prie-Dieu. And as in Spanish-Colonial days, her neighbors,

near and far were invited to worship with her, especially when she entertained a visiting priest. Her chapel room would accommodate about fifty persons.

Replica Casa Adobe would accommodate somewhat more than fifty, and still there would probably be worshippers, who could not find room inside, kneeling in veranda and patio before the Altar.



THE OLD MISSION CHURCH, LOS ANGELES, IN THE COURT MEXICAN AND JAPANESE CHILDREN MEET AND PLAY TOGETHER.

If there were no visiting Padre to officiate, the Senor Don or Senora Dona would lead the rancho in morning and evening devotions.

Rancho and hacienda-house routine began when the first sunlight struck the Casa windows, when the Senora Dona, already up and dresstd would be calling—"Up, up, muchachas, muchachos, up!" and forthwith began the sunrise hymn, the rancho devotional of praise and thanksgiving, sung by all the family, old and young.

And as the patio, corral, and fields were flooded with sunlight, came the Major Domo conducting the house domestics through el Entrada del Corral, joined by field hands, vaqueros, shearers, all singing full-throated, on their way to the Chapel for early Mass, the first act of every new day. Afterwards, breakfast, and then all went to their daily tasks—singing, but now it was love song or dance. The missionary Padres originated the sunrise hymn-singing for the Indians, in the Missions and in the rancherias. It effectively dislodged and replaced their aboriginal song and dance.

There was no trouble whatever about community singing, Spanish-Californians attained State-wide singing. This custom continued in California long after the Indians and Spanish-Colonials were isolated from the possibility of such rancho devotions.

During something less than one hundred years, Spanish-Colonial California experienced much of the magical power and charm of the Seraphic soul of St. Francis of Assisi. For his principle of conduct was his vow and his consecration of poverty, and practicalizing of his Faith for all the people all the time, actually reaching their suffering, poverty, and ignorance with its treasure. The conquest of California by conversion is unique in the history of conquests for it was the thirst for souls of the seraphic Franciscan pioneers and not by massacres, and enslavement of Indians in their thirst for gold by conquistadores, mad with the obcession of finding the gold-packed domains of El Dorado, the gilded one.

And this unquenchable thirst for souls sprang forth from St. Francis' renunciation of pagan riches. Ruskin in his Mornings in Florence, discussing Giotto's famous picture of St. Francis, says: "That is the meaning of St. Francis' renouncing his inheritance; and it is the beginning of Giotto's gospel of Works. Unless this hardest of deeds be done first—this inheritance of mammon and the world cast away—all other deeds are useless. You cannot serve, cannot obey, God and mammon * * * You go to church because the world goes. You keep Sunday because your neighbor does. You dress ridiculously because your neighbor asks it. You must renounce your neighbor, in his riches and pride, and remember him in his distress. This is St. Francis' 'disobedience'." (To his merchant father.)

After thirteen hundred years, the request of the Christ of the rich man's son, "Give up all thou hast and follow me," was obeyed by a rich man's son, St. Francis of Assisi. And in his utter simplicity in his love for nature, and in his supreme effort in getting away from conventionalities and back to nature, all unconsciously, he created the impulse and development of modern drama, together with modern poetic, literary, and esthetic ideas, and which eventually became the distinctive characteristics of California as a State. Today, reminders of his spiritual achievements for us may be read in the names of our two leading metropolises of the west—San Francisco, his very own name; and Nuestra Senora Reina de Los Angeles de Portiuncula. This name of our City was the name of his Chapel Portiuncula (Little Portion") set up inside of the basilica of St. Mary of the Angeles in Assisi, where he experienced one of his most precious revelations.

For in 1769 when Junipero Serra, the seraphic Franciscan pioneer, accompanied by the military governor, Portola, arrived at the Indian village where Los Angeles is today, and proceeding, crossed a river where Buena Vista bridge is now located, they named the river, Nuestra Senora Reina de Los Angeles de Portiuncula, in memory of St. Francis' experiences. So it was that name of our City was written across the waters of the river long before the royal charter pueblo was established there.

And continuing on its way, this exploring processional traversed the scene, where later, Spanish-Colonial Californians, according to political self-determination, accepted Cahuenga Capitulations, allying themselves with America's destiny. Thus, in January, 1847, Spanish-Colonial California, officially ceased. And thereby America acquired new citizens whose word was as good as their bond and who saluted Americans worthy successors of the Spanish Dons—"Viva usted seguro, Senores! Y duerme usted seguro, Senores!"

And so passed the days of the years of California Spanish-Colonial Mission, Casa and hut, nestling in the valleys and among the purple hills, of which Replica Casa Adobe is perpetual monument.

PROFESSIONAL SERVICE AS APPLIED TO CONSTRUCTION

By M. URMY SEARES

THE building of Los Angeles is a fascinating thing to watch no matter from what point of view we make our observations. From the beginning of the old Spanish Plaza to the building of the Los Angeles Biltmore Hotel, on Pershing Square, is one hundred years; and yet the city itself as a modern entity is not that old. Los Angeles is, in fact, just about reaching its maturity in the fruition of all the tourist activities which have occupied its citizens during the first half century of its existence. With the building of this new hotel begins a new epoch. Great financial, manufacturing, and building organizations, such as exist in all the other large cities of America, are being developed by the terrific task of caring for the overwhelming population which has poured into Los Angeles almost as suddenly as a crowd collects on the street. Public service corporations, striving to keep up with this rapid growth in population, have been stressed to the limit in extending their services so as to meet these extraordinary thousands. Many a fine organizer has died at his post as truly as did our men in France during the last strenuous years. These are not the voices calling out over the Rocky Mountains for more people to come out simply because the weather is fine. Their work is too absorbing; but it is their work which is making Los Angeles find itself as the up-to-date metropolis of California's Solid South.

So active has been the advertising, so fast have the people been brought west by the daily railway specials, so easy has it been made to stay and be comfortable both in winter and in summer, that now the brains



Oscar Maurer

THE PLAZA, LOS ANGELES. ALL OUR HISTORY AND ROMANTIC INTEREST CENTERS HERE AND THE ROUND POINT SHOULD BE PRESERVED AND INCORPORATED IN NEW PLANS.

of the entire state must be concentrated on the problems of supplying the Southland with water and power, with ample transportation and housing facilities. Out of the confusion due to rapid growth, there now arises a plan, backed largely by older and native Californians, to take hold of Los Angeles' problems and to organize the whole metropolitan district according to modern methods with the assistance of local and eastern experts, trained and experienced in their professions in less confusing times. The whole of Los Angeles County is now being planned for future growth as one municipality from the desert and mountains to the crescent coast; and this is being done by the men best trained in transportation, subdivision, parks, boulevards, zoning, flood control, and municipal law.

The erection of the Biltmore Hotel in Los Angeles, involving all the latest of improvements and conveniences which go to make up the modern hostelry, is a case in point. Leading bankers and business men of Los Angeles, deciding that the city—no longer a mere tourist town—needed a large, downtown hotel, financed the proposition and selected as lessee, Mr. Mc. E. Bowman of the New York and other Biltmore Hotels. Mr. Bowman has appointed Mr. James Woods as managing director and Mr. Charles Baad as manager.

The architects for the new hotel are Schultze and Weaver of New York, who have designed all of Mr. Bowman's hotels as well as many others. The general contractors are the Scofield Engineering & Construction Company of Los Angeles.

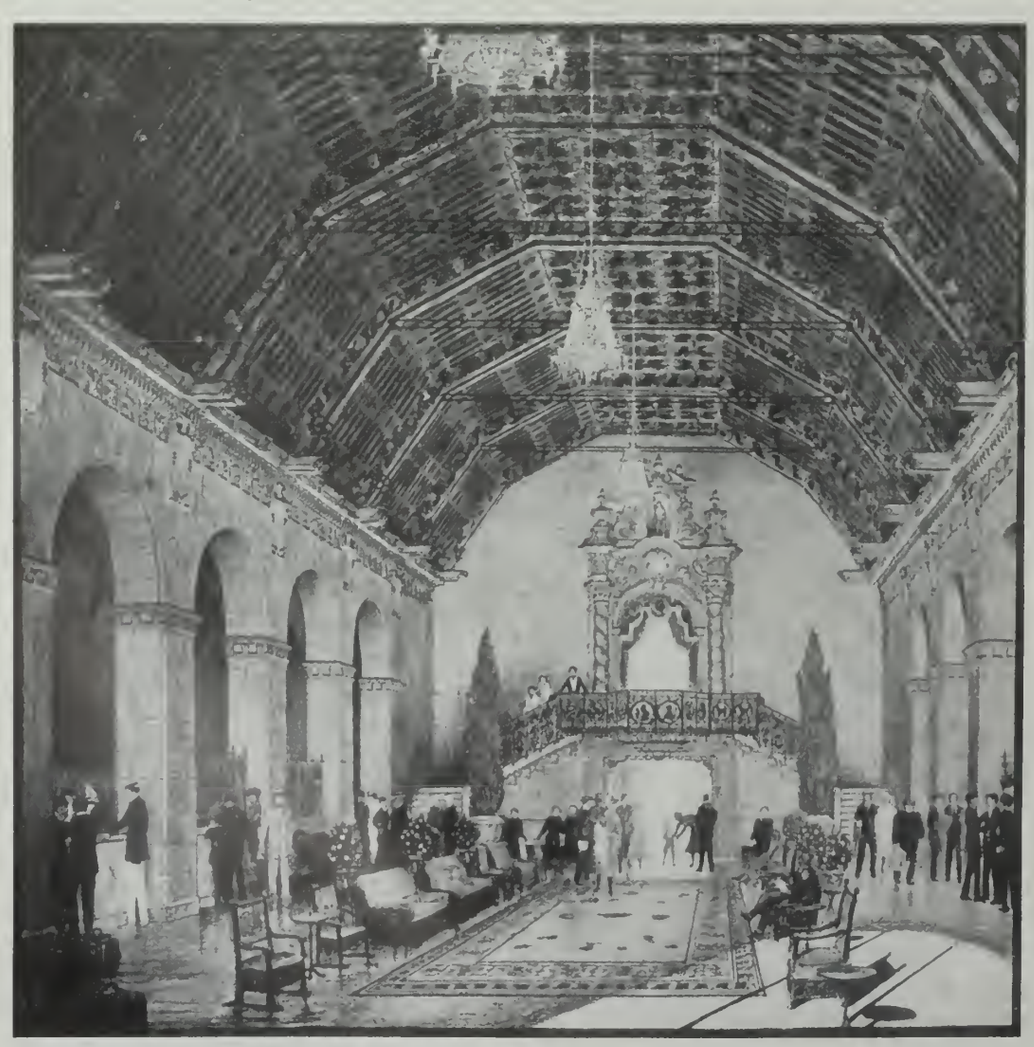
Ninety-four per cent of the material and labor entering into this structure are supplied locally. As the building approaches completion, the wonder of work as set forth in Pennell's canal series of etchings is manifested in the building of this big hotel to house and entertain thousands of the city's inhabitants and guests. The great corridor, reaching from north to south across the building on the main floor, will inevitably assume a place in the civic and social life of the city similar to that held by hotel corridors in eastern cities and will serve to crystalize the city's present amorphous life. Looking at the gigantic framework, rapidly receiving its enclosing walls of pressed brick, terra cotta, and limestone, one who sits on a bench in Pershing Square on a warm sunny day in January receives the unmistakable impression that Los Angeles has arrived. The building, pictured on our cover in Bonestell's fine drawing of the main entrance on Olive Street, fills nearly the entire block between Fifth and Sixth streets. Not only does it face Pershing Square, but dominates it from the west. No other building on this rapidly crystalizing pleasure park has so majestic a height combined with so handsome a facade. One wishes for a street cafe such as Paris offers, where luncheon may be eaten al fresco with the buiding in full view across the Square. For in this Biltmore Hotel the architects have given Los Angeles a very fine piece of architecture, far and away more entertaining as "frozen music" than is the jazz that greets our ears.

Inside, one after another, the work of the various crafts is carried out in accordance with the schedule of the general contractor. To watch the work is to see Los Angeles in the building; to realize its future assured.



The ceiling of the ballroom foyer, Biltmore Hotel, now under construction. Schultze and Weaver, Architects

The Wonder of Work is exemplified in the construction of this great frame work, where the floors are laid and the plasterers at work on the ceilings before the roof is poured. Scofield Engineering and Construction Company, General Contractors, L. A.



The Main Lobby
Biltmore Hotel
Los Angeles, California
Schultze and Weaver
Architects

PLEASURES AND PURSUITS IN THE SAN GABRIEL VALLEY

By ELIZABETH WHITING

LOOPING the loop in search of a homesite is the real name of this article on the San Gabriel Valley; but the editor objected to the use of such a frivolous title in front of the center spread of SOUTHLAND OPINION, so we will take a loop around those august editorial pages and tell about the luxury of living among orchards and vegetable gardens, chicken farms and berry acres in the department devoted to California Homes and Gardens on a back page. Meanwhile the Tournament of Roses, the San Gabriel Valley's chief pageant, is still a nine days wonder to those homeseekers who have come to California this year and have seen the pageant in all its beauty for their first time. For over thirty years the people of Pasadena have followed the example set by its founders, Charles Frederick Holder and Dr. Rowland, leaders in the sporty Valley Hunt Club, and have celebrated the California climate in a spontaneous gathering of roses and chrysanthemums, tournament sweet peas and Santa Monica carnations, to decorate in the most artistic manner conceivable by experts and experienced "float builders" the hundreds of chariots and pony carriages, public and private automobiles and trucks used during all these years in the procession which has never failed to appear on New Year's day. Into this beautiful festival is condensed the gratitude felt by the gringo who has come during the last three decades from the blizzard-swept country beyond the Rockies to the sunny winters of the California Coast. Originated in this purely impulsive spirit by men of such fine literary and artistic feeling as the writer of *The Channel Islands* and other scientific and sport books, the Tournament has never degenerated into a purely commercial show, but can read its title clear to a name on America's honor roll of folk festivals, expressive of a real sentiment lying deep in the heart of every adopted Californian. Native Californians take the climate for granted, having been born to two seasons, green winters and golden summers, and sports clothes the year round. But the climate is still a wonder to newcomers.



Through oak lined, palm set avenues the procession of the Tournament of Roses wound its beautiful way.



Miss Ruth Thompson, Miss Margaret Soares, and Miss Helen Prusch, representing "The Arts" in a High School entry.

The Tournament of Roses, then is Pasadena's contribution to an appropriate expression of sunny winter days crowned with flowers. When other towns have followed suit and arranged a real festival there will be no need for the hot air publicity now become obnoxious to lovers of the state.

All Southern California comes to Pasadena on New Year's day and that day has become traditionally set aside for the Tournament of Roses and the Western football game. Flowers are planted which will bloom at holiday time and roses come from far and near to adorn the procession.

The background for this fete is the Sierra Madre range of mountains and the tree-lined avenues of Pasadena. The new stadium, financed by the Tournament Association, will care for the more athletic side of the activities and perfection of detail will come with the years, as the modern arts of drama, music and painting develop in the community and are made manifest in the fete.

This year the Art Students' League was represented by a prize-taking entry and while the towns and city organizations which have had long experience present exquisite flower-covered examples of pageantry, yet the introduction of marching boys and dancing girls, the costuming of historic tableaux and the singing of the populace must in tme be introduced to give variety.

Pasadena and Altadena, its mesa district, are the great villa tracts above the lower

(Continued on Page 22)



THE DROP CURTAIN OF THE DESERT WHICH LIES BEHIND IT. THE SIERRA MADRE RANGE IS THE BACKGROUND FOR THE TOURNAMENT OF ROSES WHICH TAKES PLACE EVERY NEW YEAR'S DAY IN PASADENA. THIS YEAR THE NEW STADIUM SEEN IN UNCOMPLETED STATE ON THANKSGIVING DAY WAS USED FOR THE FIRST TIME AS A PART OF THE NEW YEAR'S DAY ENTERTAINMENT. THE GAME WAS BETWEEN PENN STATE AND THE UNIVERSITY OF SOUTHERN CALIFORNIA AND WAS WON BY THE LATTER IN AN INTERESTING GAME WHICH BROUGHT THOUSANDS TO THE ARROYO OPEN THEATER.

SOUTHLAND

Art in the Metropolis

NEW YORK seems to have waked up on the subject of Art. Joseph Pennell in his opening address at the Anderson Galleries startled the city by his arraignment of business men for being "so shortsighted that they could not see the financial value of making it possible for artists to exhibit their work with little or no expense to themselves and through exhibitions bringing in people who would spend money."

Los Angeles may well heed this hint from the older metropolis. Thousands of our dollars are spent getting up mediocre shows which appeal to mediocre pocket books; and while our show committees bring thousands of people to our streets they do not bring the people who spend money—rather do they drive such people, even our own residents, to New York and Europe for real art. Here are the artists of Los Angeles pleading for a place in which to exhibit their beautiful work down town; here are lovely paintings and exquisite sculptures begging the business men of Los Angeles to use them for attraction in a proper and accessible show room properly situated for customers. Los Angeles has no bigger feature than the art of its craftsmen, painters and modellers in clay, and it has only to give the artists a place in which to show these things and the world will come to our art center.

Mr. Pennell in his address last month in New York proved that the recognition of art pays. "And while that is the lowest reason" for recognizing it, it is the one that makes a great city invest in a building to show the world its art.

"Paris is not an industrial city, and it has lived on its fine arts for 150 years. It has put up one of the finest galleries in the world, where exhibitions are continually going on, and it pays so well that, for their exhibitions, the artists pay the Government only a franc a year. France knows what it is doing. Art brings the wealthiest people in the world to France, and they not only pay to enter the galleries and buy pictures, but spend hundreds of thousands of francs in the country.

London gave to the Royal Academy land in the center of Picadilly fifty years ago, on which the Museum erected a building. Venice, a city which has gone to pieces, can afford an art exhibition gallery. They tried to build Venice up as a railroad center and as a naval port, but nothing came of it, and finally a fool artist said, "why not try art with which we were so successful in the middle ages," and now they have an international exhibition every other year.

We should have an international exhibition of art here every Summer. There are more people here then than at any other time. It should be a matter for the country, the State and the city to consider. It is a short-sighted policy that will not consider it. Chicago is the only city that recognizes this need, and people pass by New York to go to Chicago. The Chicago Art Institute is in the heart of the city, and it is visited by many more people in proportion to the population than visit the Metropolitan Museum of Art in New York. The Brooklyn Museum shows the work of modern artists, but you don't find anything of that kind at the Metropolitan."

The Art Students League

ACTIVITIES at the Pasadena School of Art have taken recently, excellent form in an Art Students' League run by the artists themselves for their own benefit and advancement in art. This is the only way by which an art center can be formed in any community. Apprecation of art is acquired by hard study or by intelligent travel and the buying of mediocre art does not show intelligence nor does it aid civic development.

At the Stickney Studios classes are being formed as they are demanded. Students from New York's League have asked Tolles Chamberlain to criticie. Mr. Alson Clarke has general direction of the painting classes and has given generously of his time to the project. Miss Mary Allen, secretary of the league and to whom all communications should be addressed, is at the Stickney Memorial Art Building regularly to enter students and see that the model is paid. Miss Allen, well known for her excellent miniature painting in New York and California, has also a class on Saturdays. All visiting artists are invited to use the Stickney Studios both outdoor and interior, which are well lighted for both day and night work.

American and foreign artists who wish to work in California are being invited to Pasadena by the League and an effort si now on foot to see tha tthey are supplied with properly situated studios.

Richard Miller, lately quoted in a private letter from Paris, still turns with appreciative eyes toward Pasadena and says it will be an ideal place for American painters to congregate when the city awakens to the necessity of more painter's homes and studios on the edge of our beautiful arroyo. Mr. Alson Clarke, Mr. De Wolf and Mr. Butler already have their own studios there, but transient painters must be given good quarters if they are expected to return or remain. This is the best beginning for an art center—the only one that will succeed in California.

Monthly Summary of Pacific Southwest Conditions

EXCERPTS from the report of the Pacific-Southwest Banks give a general idea of the products now raised in the San Gabriel Valley featured in this issue of California Southland:

"Agriculturally the year just closed has been generally satisfactory, in spite of rather severe handicaps due to car shortage and decreasing prices for some products. With most crops out of the hands of the producers the total monetary return during the past year has been better than in any year in the history of the Pacific-Southwest; decreases in the price of raisins, for example, having been offset by increases in the price of beans, field crops, cotton, etc.

Although there are still some shipments of valencias being made from Southern California, the 1922 valencia crop is practically off the market and the navel crop is moving in increasing quantities. Shipments are exceeding earlier expectations, there having been 1120 carloads of oranges shipped from south of the Techachapi and 3368 carloads from the central San Joaquin Valley, between November first and December twentieth, as compared with 984 and 3670 carloads respectively during the same period a year ago. About 60 per cvent of the total Tulare County navel shipments reached jobbers in time for the Christmas market, with f. o. b. prices averaging 50 cents per box less than last year.

Increasing competition with foreign lemons is evident, as indicated by the fact that arrivals of foreign shipments at the port of New York, between November first and the middle of December, totaled approximately 300 carloads as compared with 55 carloads during the same period in 1921. Continuing unsatisfactory prices, because of foreign competition, is causing some growers to replace their lemon acreage with oranges.

The grape situation has remained practically stationary during the month, with indications pointing to the loss of from 20 to 30 per cent of the total green grape crop because of inability to move the fruit. A movement has been started to secure a permit from the Internal Revenue Department to salvage this crop through the different wineries. It is reported that approximately 600 cars of fruit have been converted into grape juice in this manner and sold at prices ranging from $10 to $12 for ten gallon kegs.

The California walnut season is practically closed, with the crop out of the hands of producers at satisfactory prices. Foreign nuts are being imported in large quantities with many Manchurian nuts entering the port of San Francisco.

The superior quality of the California product is such,

OPINION

however, to prevent serious competition from these foreign nuts.

The new contract being offered by the sugar refineries is stimulating interest in sugar beet production and present indications point toward an unusually large acreage in 1923. Considerable bean acreage has been purchased by sugar beet men and it is expected that this land will be planted to sugar beets during the coming years.

After several years of depression the bean market appears to be returning to a basis satisfactory to producers. Prices for the 1922 crop have been strong, reports indicating that to a certain extent prices have been maintained."

E. H. TUCKER
Director of Research, The First National Bank of Los Angeles and the Pacific-Southwest Trust & Savings Bank.

Told on the Trolley

CONVERSATION heard on the trolley car is often boresome, but to one who sits in his office for many hours a day the ride to Monrovia is just long enough for a pleasant chat with a congenial listener. Sometimes, therefore the commuter unloads a dissertation worth listening to, and seldom seen in print.

Today the talk was of the rain and of our measures taken for flood control. "How seldom we prepare for the peak," remarked the engineer. Yet all agreed that the railroads, knowing the land as few others, have been foremost in preparation and are following up their lessons as well as can be expected. Will those elected to use the "dear public's" money do as well? "Perfectly good men," said a heavy voice behind me, "they remind me of what someone said of Taft when he was president: 'Perfectly good president surrounded by a group of men who know exactly what they want."

The laugh passed and serious talk of the necessity of taking adequate care of the flood waters, which come down so suddenly from our wall of mountains, drifted to the work now being done in bridge building. Our problems are serious ones, but the best brains of the South are now concentrating upon them and we shall be prepared "for the peak" if it will only wait for another year or two.

The Use of Public Funds

IN a democracy where all citizens are free to express opinion whether they be experts in a subject or not, it is well that we become acquainted with the methods under which those elected to carry on the work of public officials must operate. The building of public schools, for instance, is so vital a matter that neglect of proper methods may result in criminal disregard of life and health of children.

There are four ways by which the architect's plans for a building may be carried out and the edifice erected: the day labor method, the percentage method, the segregated contract method, the general contract method. The first method eliminates expert supervision, the second is safe only when all men are honest, the third and fourth differ in the main in that one places the professional responsibility for sub-letting certain contracts on the architect as representative of the client, the other places that responsibility on the general contractor as an additional middle-man between the architect and the experts who bid on the lines of work which the general contractor is not able to carry out himself with his own men.

A discussion on this subject brought on by a pamphlet issued by the Associated General Contractors of America, was productive of a long contribution read before the Southern California Chapter, A. I. A. at its October meeting by J. E. Allison of the firm of Allison and Allison, well known for the beautiful public and semi-public buildings they have placed in California. The part of this paper applicable to public buildings follows:

> The principal reason that we advocate the segregated method for public buildings is that the laws of the State require that all contracts for public work be let in pursuance of a legal advertisement to the lowest "responsible" bidder, which means that we must give out our plans and specifications to any contractor who may apply for them regardless of his reputation or responsibility. Then the lawyers define the word "responsible" in this connection to mean anyone who can furnish a surety bond. Now if the low bidder does not have the financial backing to enable him to secure a surety bond, it is a simple matter for him to apply to some planing mill or lumber company who will cheerfully indemnify him in exchange for his business, thus enabling him to come through with a surety bond in compliance with the law, and here is where the architect's trouble begins.
>
> If such a general contractor has bid too low and should fail financially before the contract is completed, as has often happened, the bonding company usually refuses to finish the job, advising the architect to finish it as best he can, and then the various sub-contractors are required to employ attorneys and enter suit against the bonding company for their claims.
>
> The last such contractor who failed on one of our school buildings as a result of the conditions above mentioned had not paid his sub-contractors and the School Board was obliged to employ others to finish the work and the sub-contractors who failed to enter suit against the bonding company within the limit of time specified by the law, lost every dollar they had in the work.
>
> This has never happened to our knowledge under the segrated method, as everyone employed has a contract direct with the owners and receives his money promptly according to contract, and the chances for such a one making a mistake in his estimate is considerably less than with the general contractor, because he usually not only knows how to figure his part of the work but to actually execute it without loss to himself.
>
> We all admit, of course, that there are many first-class and responsible general contractors and if we could always be sure of such on our public buildings the chances for the difficulties above mentioned would be negligible but I am speaking now of what very often happens on public work and a few experiences with the so-called "fly-by-night" contractor is, to say the least, very discouraging and is a strong temptation to the architect to seek some other method that will tend to reduce to a minimum the possibility of their re-occurrence.

A War Worker's Dream

ONE day, making an appeal for some foreign relief fund, I was met too often with refusal in this form: "We should do things for our own people. We have no business to help the foreigners." Usually this was from those not conspicuous in any work for the home necessities. That night I dreamed of going to a meeting of the Belgian Relief Committee. The ladies all wore a white band around the head, and, seating themselves about a long table, made a sort of cabalistic sign by putting a hand behind the left ear in a listening attitude. I said to them, "I can understand the white badge across the forehead. It is clearly a symbol of the pure nobility of your purpose. But why did you put the hand behind the left ear?" The Chairman, Mrs. Rodman, answered, "God gives us two ears. While He gives us the right one to listen to the appeals of the needy in our own country, He also gives the left one to hear the cries of distress from other lands."

I awoke, repeating from Matthew XXIII—23, "These ought ye to have done and not to leave the other undone," and thought of the refusals of the day before.

MRS. WILLIAM H. ANDERSON.

TOWN AND COUNTRY CLUB FUNCTIONS

THE HOTELS AS HOST AT HOLIDAY TIME — *By* ELLEN LEECH

Twenty or twenty-five years ago when Hotel Green, of Pasadena, was the property of Colonel Green and the winter home of himself and family, all the Christmas entertainments and parties were planned as for a home and the guests were included in the same manner. In those days the Green opened early in November, a number of guests always planned to come for Thanksgiving, and by the time the Christmas holidays drew near there were several hundred families in the house. The "Green Parlor," as the large parlor with the big open fireplace was known, was used for the tree and there the guests assisted in popping corn, and stringing the lovely white blossoms thus opened by the heat, combining them with the red berries brought in from the hills, and getting more pleasure from these preparations than would have been possible in having a tree provided with the decorations all intact. One of Colonel Green's friends was always the Santa Claus and there was a charming and intimate sentiment with each gift from the heavily laden tree. The tables were loaded with bowls of fruit, the rosy flush of red apples and the glint of golden oranges vied with the leaping flames in reviving memories of other Christmas tides in the older breasts while the children played games and danced. On Christmas Eve the children were allowed to hang their stockings from the big mantle board and they were told the same stories of the tinkling bells of the reindeer as they would have listened to if they had stayed amid the snows of the East for their holidays.

It is hardly possible to sit around a Christmas tree, either in the glow of the firelight or under softly shaded candles and exchange remembrances with your neighbor or repeat half forgotten tales dear to childhood days and not feel better acquainted with those sharing the memories whether it be in a home or in a hotel. Therefore there is both precedent and reason in the continuation of this custom in the large resort hotels of California, it begins the winter season aright and forges a tie not easily overlooked.

Los Angeles could hardly claim to have a "resort" hotel until the Ambassador was built but now every mode and manner of entertainment is provided, whether the guest be of the perennial or night blooming variety. This year an old fashioned Christmas was planned for the house guests, and others fortunate to be invited by Mrs. Charles Jeffras. The well known Cocoanut Grove was used but there was no vestige of the tropics remaining, the beautifully decorated tree dominated the room, while the Christmas colors, red and green, flickered and wavered, danced and spun, in every conceivable form. Part of the time the tree was partially obscured by the progress of a snow storm, which was produced, and removed, by cleverly manipulated lights. The guests awaited the bestowal of the gifts with marked impatience, added to by the fact that each was accompanied by a verse, especially written for the recipient.



C. Elmore Grove

MRS. CHARLES JEFFRAS, OF THE HOTEL AMBASSADOR, LOS ANGELES

Games of all kinds found favor, many including the invasion of all portions of the hotel, through the lobbies, the dining rooms, into the kitchens and out again, back to the beginning point, the foot of the wonderful tree. And at the end of the evening was the additional delight of finding there were to be prizes given by number, and the turning of the wheel of fortune to decide the lucky holder.

The entertainments in the hotels at Christmas time can always be of a more intimate and homelike character because there are not so many guests until after the first of the year, when the affairs become more pretentious and formal.

The Hotel Maryland has for a long time provided a Christmas tree and each year some novel and beautiful celebration.

This year, as we were vouchsafed so balmy and delightful a yule tide, the tree of the Hotel Maryland was placed in the garden, and there grew and blossomed, and sparkled in the sun by day and the moonbeams by night through all the blessed week.

The day is always opened with the singing of carols in the corridors and through the hotel by the choir from All Saints, and surely there is no more wonderful way to be awakened than by the strains of a Christmas carol. Even though on most mornings you may loathe the thought of facing the new day, can think of nothing to compensate for leaving the dreams of the night, somehow the distant floating strains inspire courage and bring the hope that there may be something to look forward to in the living of the day, although you may have exhausted the delights of either giving or receiving.

The Raymond Hotel has made a practice for many years of opening between Christmas and New Years, so while there are a few guests in the house, perhaps, at Christmas, the formal opening is never held until after the twenty-fifth. For this reason a Christmas tree is not provided but the opening dinner is always made a particularly pleasant one, old friends are meeting again after a summer spent in different portions of the world, and plans are made for the New Years day entertainment. The Raymond always enters a float in the Tournament of Roses and all the guests are interested to know what design will be followed and to cheer their entry on to victory. One of the teams entered for the football game of the New Years day entertainment is entertained at the Raymond and the other at the Maryland, and their arrival marks the beginning of activity around the house on the hill top. The Raymond grounds always reminds one of Christmas festivities anyway,—all the twinkling lights, winking, blinking, and beckoning, with a more than "come hither look" about them, and the gust of light from the elevator entrance, comes out like the bright glow from an open fire, any child would be forgiven for running in there to find a place to hang up a greedy stocking.

The Hotel del Coronado has for a long time been known as a veritable giver of "house parties" at Christmas time, it seems such a logical place to take guests when you want to have a genuine good time, with a homey atmosphere. No family thinks of going down alone but always includes several friends in the arrangements. It is always possible to interject your own personality into the hotel life there, because of the construction of the hotel and the desire of the management to surround each individual party with its mode of entertainment. The hotel offers so many unexpected nooks and corners that it is never difficult to convince the children that Santa Claus is lurking just around one of the turrets or towers and it is much easier to convince the grown-ups of his proximity at Coronado than elsewhere. Then one can be always sure of so many modes of entertainment, bridge, dancing, riding, yachting, tennis, golf and polo,—and as the polo tournament always opens soon after the first of the year, there is every reason for going early and staying late.

The West has a reputation for hospitality to be lived up to but whether or not this has anything to do with the manner in which the hotels are conducted is a question. Most of the resort hotels of this section being under the management of Eastern trained hotel men, but whatever the fount of the hospitality, the fact remains that the hotels are first and foremost the hosts to the visitors who come to this Coast whether they are drawn primarily by the vaunted delights of the climate, or the mountains or the sea, or because they may play golf every day throughout the year,—and that is not a point to be overlooked by any visitor of either sex because if both members of the family do not play one does, and the weather, the golf courses, and their proximity to the hotels are of vital interest.





Lou Goodale Bigelow

Left:—

Mrs. John de Fonteney Mel, wife of Capt. John Mel of Pasadena, formerly Margaret Gaffey of San Pedro.



Maryland Studio

Center:—

Mrs. John Earle Jardine, Jr., nee Earle, a recent Pasadena bride.

Right:—

Mrs. Ernest Crawford May, of Pasadena. Mrs. May is a good golfer, a tennis player of note, and was a convert to aquaplaning when at Coronado this summer.

RECENT BOOKS—REVIEWS

By E. TAYLOR HOUGHTON

One Man in His Time, by Ellen Glasgow (Doubleday, Page & Co.)

THIS new novel by Ellen Glasgow is teeming with ideas, one big central one and several interesting minor ones shooting off from it. Here and there the theme has been treated inadequately, but the ideas remain unobscured. We are impressed with the book in spite of ourselves. It is the story of a Governor of Virginia, a man of the people, a one-time member of the circus, who was big enough, sincere and courageous enough to stand, in his sympathies, between labor and capital. In his genuine effort to "vitalize tradition and discipline progress' there was only one thing which could happen to a man of his integrity in his partiuclar position—and this happens to him in the novel.

Bill, the Bachelor, by Denis Mackail (Houghton, Mifflin Co.) Price $2.00

IT IS neither the plot nor the characters which make this novel such fun, but the way the author says things in general, the queer little twists he gives his phrases and especially his clever detached views of this life of ours. He has an amusing aloofness from his book which seems to have given him an added enjoyment in the writing of it. Bill the Bachelor is really something of a detective story and makes very diverting light reading.

Senescence or The Last Half of Life, by G. Stanley Hall (D. Appleton & Co.)

SENESCENCE is no preachment or wild cat panacea for old age, but merely a straightforward sane presenting of facts. G. Stanley Hall, the well-known psychologist who until recently has been president of Clark University has written this impressive and peculiarly interesting account of old age as a sister volume to his famous *Adolescence*. In it he helps us think out all the problems which we know will confront us in later life if they have not already done so. He develops his own idea of death and old age and emphasizes what he considers the all-important responsibilities that the old and the near-old have in the community. For all those who are not like ostriches in regard to age and death, this book written in a fascinating intimate way by a student of human nature offers a rare treat. It helps us take stock of ourselves which is an excellent and stimulating thing to do at any time of life. Perhaps the best way to give an idea of the book is to quote from the author's foreword: "I have tried to present the subjects of Old Age and Death from as many viewpoints as possible in order to show how the ignorant and the learned, the child, the adult and the old, savage and civilized man, pagan and Christian, the ancient and the modern world, the representatives of various sciences and different individuals have viewed these problems, letting each class, so far as possible speak for itself." SENESCENCE is a book to which we shall turn with increasing frequency as the years slip by.

From a Bench in Our Square, by Samuel Hopkins Adams (Houghton Mifflin Co.) Price $2.00

FROM A BENCH IN OUR SQUARE is made up of good short stories written about odd and interesting characters who have drifted from time to time into a strange little sidetracked square "walled in" by New York slums. Each story has its own universal appeal. Kindly humor lights up the whole book and makes it refreshing.

The Mercy of Allah, by Hilaire Belloc (D. Appleton & Co.)

IN TELLING the adventures of a dishonest greedy millionaire of the Orient, Hilaire Belloc intended, evidently to write a satire of the unscrupulousness of business methods the world over. He makes ingenious use of Oriental proverbs, stringing together many unrelated incidents. The irony, quaint settings and sayings which at first we find most entertaining finally pall because of their sameness.

H. G. Welles' The Secret Places of the Heart by G. Stanley Hall (The Macmillan Company)

THOSE inclined to puzzle about the relations of men and women in these modern times will be started thinking strenuously by H. G. Welles' new novel. We are apt to agree with him sometimes, more often to disagree violently. Though his book makes us think, it fails to make us feel as any real novel should. However, as it has no plot it can scarcely be called a novel in the true sense. Welles has tossed forth all his pet theories—with pros and cons—apparently conceived while he was doing research work for his History of the World, in order that his characters may play battledore and shuttlecock with them. He theorizes his way through *The Secret Places of the Heart*.

A Correction

IN the November issue of The California Southland an excellent new publication of the Macmillan Company was reviewed. Through an error the author's name was misspelled. This book, *The Principles of Interior Decoration*, was written by Bernard C. Jakway, a professor in the University of California.

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LOS ANGELES, CALIFORNIA

CALIFORNIA HOMES AND

The publication of the sketch to be submitted in the Architectural Club's Small House Competition is postponed until February. The delay is unavoidable, due to the extra work entailed in preparing the Exhibition of the work of the Southern California Chapter of the American Institute of Architects, during the month of January in the Art Museum, Exposition Park, Los Angeles.

In the place of the proposed sketch is an unusually good example of a brick house, with the plan, and a detail of the living room, by Arthur Kelly, Architect, Los Angeles, Califor-



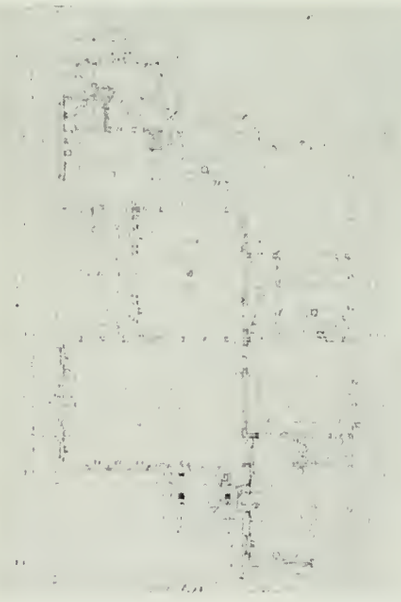
DETAIL OF LIVING ROOM. ARTHUR KELLY, ARCHITECT. —*From California Homes by California Architects.*

GARDENING MANUAL

Pruning the Roses

IT is probably a correct statement to say that roses are grown more in the American garden than any other flower or shrub. Particularly might this be true of California and the Pacific Coast in general, although the distance of a very few miles in geographic location may spell the success or failure of a given variety in our Southland. Soil, exposure, humidity, fog and many other elements vary so







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SWIMMING POOL AND LAWNS OF THE CLARKE THOMPSON PLACE IN SANTA BARBARA, CALIFORNIA. AN EXAMPLE OF WHAT CAN BE DONE WITH LONG AXIAL DEVELOPMENT ON A VERY NARROW LOT. R. T. STEVENS, LANDSCAPE ARCHITECT, SANTA BARBARA.

markedly within exceedingly short distances that the best rule for the rose grower to follow, in choosing his varieties, is that of experimentation of either himself or his neighbors.

Because of our generally favorable climate, however, rose-culture and garden methods generally are quite haphazard, being followed along the lines of least resistance. Pruning of roses is rarely indulged in for gardens that do not boast a professional gardener; while correct pruning of roses is an unheard of condition to the average amateur. Still, it is true that proper pruning will do as much or more than any other one thing to control size and beauty of blooms.

In the first place, roses should have seasons of rest, at which time it is proper to prune. The rest periods should be created once or twice a year by witholding of water, although the winter is the normal season for dormancy, particularly during a cold season. Roses that are relatively dormant may be pruned now.

The pruning of hybrid perpetuals is influenced by the type of bloom desired. For large masses of flowers, leave four of five canes three feet high, and cut out all of the old, weak wood. This will give a large number of flowers, effective on the bush but small and with weak foot-stalks, unsuitable for cutting. After the bloom is entirely over, the long stalks should be shortened back to stimulate new wood for the next season of bloom.

For cutting roses of the hybrid perpetuals, one should retain all strong, healthy canes and cut them back to six or eight inches, always just above a bud. This will force larger flowers, with stronger stems. The number of canes retained will increase each year with the age of the bush. Pruned in this way the flowering stalks should not require stakes.

Dwarf-growing tea roses do not endure so severe pruning as do the hybrid perpetuals. All good, strong canes should be retained, unless too close a head is thus formed. Shorten the shoots one-third of their length, and prune the longest ones sparingly after each season of bloom.



THE RAINY SEASON. ALONG PERSHING SQUARE OPPOSITE THE NEW BILTMORE, LOS ANGELES.

Fertilize the flower garden heavily, this month, spading rotted manure deeply into the ground. Sow seed, in flats, of acroclinium, antirrhinum, calendula, calliopsis, candytuft, centaurea, celosia, candytuft, centaurea, celosia, chrysanthemum, cosmos, gaillardia, larkspur. Sow in the open ground seed of alyssum, clarkia, collinsia, cosmos, eschscholtzia, linum, lupinus, mignonette, nemophila, poppies, sweet peas. Transplant carnations, petunias, pansies, shasta daisies and stocks. Continue to plant all Dutch bulbs, iris, Lilium auratum, L. speciosum, L. humboldtii, calla lilies, gladiolus, amaryllis, lily-of-the-valley, spiraea and dielytra.

Ralph D. Cornell, Landscape Architect.

THE COMMON EARING

By CYRIL F. CARPENTER F. E. S.

FOR many people the common earwig will have no "endearing charms," but perhaps a slight knowledge of its life-history may enable them to regard it with more equanimity than formerly.

It is, of course, an unfounded superstition that these insects creep into the ear, and pierce through to the brain, causing death. The earwig, on the contrary, shows a distinct aversion to "animal matter" in living form, and unless starving will not evince cannibalistic tendencies toward its own kith and kin, as its chief articles of sustenance are composed of vegetable matter, with the occasional delicacy of a dead fly or moth a la mode.

This insect is known to all by its round, reddish colored head, long antennae and, more especially, by the forceps at the end of its abdomen, which are shaped like two crescents joined together at the upper extremities and open at the lower. These forceps are used to assist the insect in folding up its delicate wings, but seldom as a means of offense and defense, though they can, on occasion, administer a sharp pinch.

The female earwig lays her eggs under stones, in crevices in wood, or under the bark of trees. In appearance these eggs are oval, of a yellow color and very minute. Unlike many insects the mother earwig has the credit of possessing strong maternal instincts, and if the eggs are displaced will carefully gather them together again. Such care, however, is impossible to the many female insects who die naturally almost immediately after laying their eggs.

The earwig's eggs soon hatch, not into larvae or into caterpillars, but into what are known as nymphs, though these are without wings or elytra. That is to say, they have the form of the adult insect at this stage, though they are, of course, much smaller in size. As the nymphs grow older they pass through several moulting stages. Immediately after shedding their skin each time they remain soft and white, but gradually become darker in hue, and harder in texture, the longer they are exposed. After the fourth or fifth moult the outline of the wings may be observed marked on the thorax. When the last moulting stage is passed the insects are adults, and have a pair of elytra, or hard wing covers, under which to protect their more delicate wings. These wings are about seven times the size of the elytra, so it may be imagined that the insects need to exercise considerable ingenuity in folding these extremely fragile wings carefully back to their resting place.

The earwig is very voracious and feeds chiefly upon vegetable matter, doting upon the corollas of such flowers as dahlias and nasturtiums, spoiling the symmetry of the petals. It is also partial and destructive to ripe fruit.

The ichneumon fly is parasitic upon the earwig's body. In course of time this egg hatches into a larva which lives on the vital tissues. It is, however, a debatable point to what extent the ichneumon fly keeps earwigs in check.

Earwigs dislike light and have a penchant for dark, gloomy and damp places. Gardeners may easily make suitable dark traps and fasten them during the evening about the attacked plants, and in the morning take round a bucketful of boiling water with which to kill the captives. The earwigs drop to the ground at the lightest touch, so that it is advisable when dislodging them to have the bucket directly beneath the trap.

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THE SECOND OF A SERIES OF LESSONS ON PROCESSES IN HANDICRAFT

HAMMERED OR WROUGHT IRON—*By* GEORGIA NIEMAN, *Designer*

ANYONE at all familiar with the crafts will be able to go about hammered or wrought iron with more or less intuition, those inexperienced will require study, perseverance. The methods used are very simple, unless one goes into the more intricate and elaborate work where brazing and welding are necessary—although in a small way these may be accomplished over a kitchen range or gas flame.

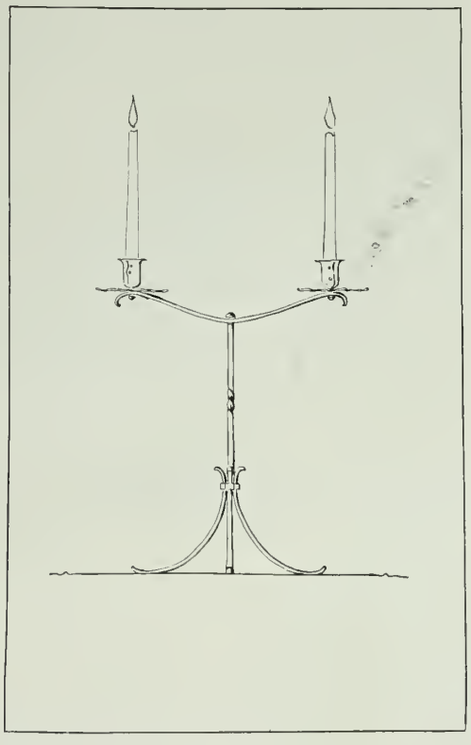
Many small ornamental and useful objects may be made in one's own home, such as—candle sticks, trays of various sorts and sizes, and fire sets; in the latter a heavier metal will be required than that which is mentioned below.

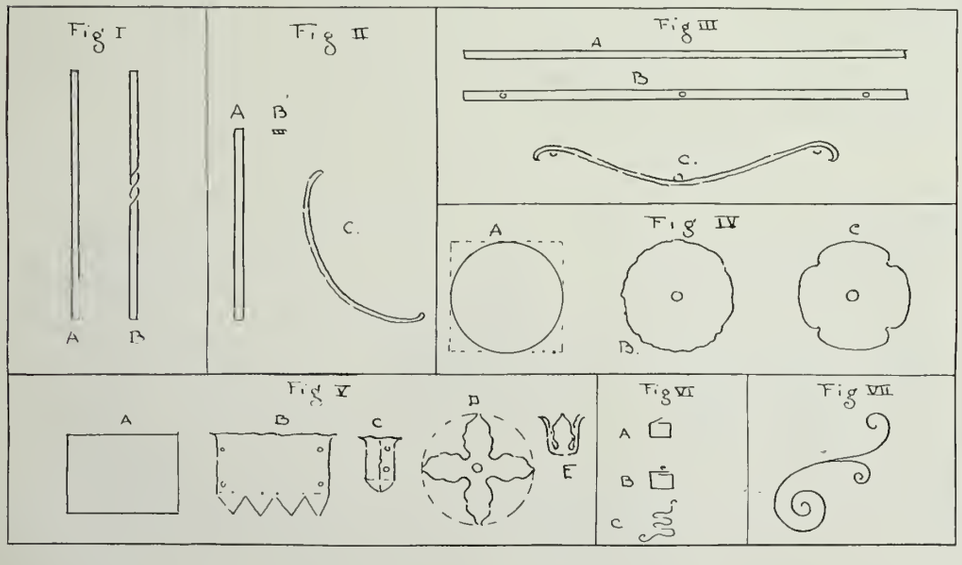
In the present day home, the use of wrought iron is most attractive and very much sought after; the early Spanish being of a more simple and almost crude workmanship, but, even in the crudeness, the artistic ability obviously presents itself.

Spanish metal work has many branches; and is, historically, too prolific for one small article. But its excellence makes it worthy of serious study.

For the construction of an early Spanish candelabra 14 inches in height, with an arm spread of 10 inches (that is from center of one candle cup to center of other) one requires:

1. Nine inch piece of quarter-inch iron for main body.
2. 28-inch length of 1/16 inch by ¼-inch cut in four equal lengths for base, 7 inches each, and a 16-inch length of same for cross arm.
3. Light weight iron, brass or copper, 7





inches by 8 inches from which are made two circles 4 inches in diameter for plates, and two rectangles 3 inches by 4 inches for candle cups; file and sandpaper edges.

Fig. I. The main body may be twisted in center for break by heating to almost red heat—put in vice and with wrench twist around twice, see that the rod keeps perfectly straight, and that both ends are square before cooling metal.

Fig. II. Now each of the four 7-inch lengths are bent over an anvil and hammered into a curve, somewhat straight at one end and more rounding at the other to allow for the spread and proper support.

Fig. III. The arm length is shaped by the same method, but with both curves being equal. Three holes are stamped through for construction, one in center and one at 1½ inchecs from each end, using ⅛-inch stamp.

Fig. IV. Cutting the 4-inch circles with rather an uneven edge lends character—these hammered and rounded slightly upward to form a sort of dish—stamp hole in center with ⅛-inch stamp.

Fig. V. Hammer the 3½-inch edge of rectangle for candle cup, making an uneven, slightly flaring top (A), cut sections from lower edge ¾ inch in depth, (B), hammer into cylinder and rivet or solder (C), then bend lower points together to complete cup (D). If leaves are used, they are shaped over anvil or block into form—light sheet iron may be formed in the same way, avoiding soldering or riveting, only necessitating a ⅛-inch hole in bottom.

Fig. VI. The clamp to secure base to main body—light wire may be used for this—also decorative scrolls.

Fig. VII. Scrolls welded together.

The four sections of the base are fitted to the main body, soldered, then clamped. The cups and saucers are riveted to the arms leaving the rivet heads on lower sides of arm, then place arm on top of main body in which a ⅛-inch hole has been drilled—a little solder used at this joining is quite necessary—a larger bolt or knob may be used here as a termination.

A simple and quick finish, if a dull black is desired, is Flat Black, which is applied with a soft brush, a glass may be attained by wiping surface (after paint is dry) with boiled oil. Some people prefer an antique finish which is gained by using white or light gray paint—burying the article for some weeks in which the paint chips off in places and gives a very effective rusty appearance. Chemicals are used mostly in finishing, but rather a long process.

If copper or brass is used, the surface should be thoroughly cleaned (vinegar and salt solution is very good), heated, then lacquered with camel hair brush, heated again to attain smooth even surface.

Sometimes one prefers the natural colors in copper, by just dipping in sulphuric acid, rinsing, lacquering, and time and age or a little heat will do the rest.

Supplies

Tin snips, cutting pliers, round nosed pliers, flat nosed pliers, steel punches—various sizes, reamer, riveting hammer, bench hammer—about ¾-pounds, bench anvil and anvil stake, rivets, bolts, sandpaper, soldering iron, soldering fluid, solder, lacquer, flat black paint, oil paints in Venetian Red, Cobalt or French Blue, Gamboye or Yellow Ochre, Terre Verte (Green) and Gold. Turpentine or Cial Oil for thinning colors, solid bench or table, wood blocks for moulds can be cut into shape, or lumps or hard pitch.

The colors are used sometimes on leaves or iron to give them the desired effect of Polychrome.

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At La Verne the situation of the town itself invites the lover of a perfect view and outlook on life as well. Remarkable are its school advantages.

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Pomona, larger than the other valley towns, has developed unusual and distinctive characteristics as a model home town surrounded by orchards and is well worth careful investigation by town-house seekers this year.

Looping back along the foothill boulevard we stop for lunch at the inn in Claremont, that lovely college town.

Motoring on we climb the foothill boulevard to glide through villages that beckon us. We must stop at Glendora, loveliest example of a foothill town, with little streets running off into the hills and an enterprising business center, leaving nothing to be desired by the seeker after California home life.



All along the boulevards are little towns. A street in Glendora, most charming of all on the foothill boulevard

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UN CASTILLO DE ESPANA

By FRANCES MATILDA PURDY

ALMOST everyone is familiar with the sight of the Mission Inn, at Riverside, California, from the vewpoint of a well known and Justly celebrated hostelry. So familiar, in fact, have we become with it, that a rather commonplace attitude has blinded many of us to the possibilities of a visit to this charming place from the angle presented towards any other natural attraction of Southern California.

For it is "natural" attraction, at the present time, whatever may have been the appearance of this building in the begnning, and the cunning methods in construction and landscape gardening to obtain an effect of great age, have been so well supplemented during the many years that have passed since then by nature, that it has in truth become, under the genuinely accumulated marks of time and almost tropical luxuriance of shrubbery and tree growth in which it is nearly hidden, an old Spanish castle of the Mission type.

This impression is not only experienced at first sight of its uneven



IN THE GARDEN OF THE MISSION INN, RIVERSIDE, CALIFORNIA.

red brick paved patios, whose weather stained beams above seem to sag heavily with age, but the very atmosphere, once inside its arched gates conduces to dreamy reflection, in which the abhorrent thought of modern rush, and bustle, produces that lazy "manana' feeling, suggestive of aeons of time ahead. A brooding, restful quiet pervades its arched portals and lazily swinging seats, while the occasionally gutteral murmur of brilliantly hued macaws, and musical splash of falling water transports one to a world remote from clanging ears and honking motors just outside this cloistered retreat.

Everywhere the eye is charmed by apparently convincing evidence that this "Castle" has long been the luxurious home of some hospitable Spanish family; and this effect is never spoiled by the harsh intrusion of everyday facts, such as noisy bell boys, and intrusive attendants, a courteous management permitting to the casual visitor who sends in his card the same unhampered freedom in every corner of building or grounds as to any registered guest. Once the guest of the



A PERGOLA EXTENDS ACROSS THE ENTIRE SOUTH FACADE OF THE MISSION INN AT RIVERSIDE. ARTHUR BENTON, ARCHITECT.



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Master of the Inn, one may follow the dictates of his fancy, wandering at will from catacomb to turret, in perfect happiness, disturbed by no apprehension as to being out of place in such an environment.

The catacombs alone are worth a trip to the "Castle," endlessly twisting and turning ahead, narrow and low-ceiled, one leading into another, apparently far down into the very depths of underground beneath the building; but in reality only a few feet below the level of the floor above, winding around the Chapel, and dark recesses, mysterious and enchanting to the imagination.

Admiration for the genius who conceived and executed the whole scheme of these underground passages continually fills the wanderer. With truly Spanish ingenuity, they baffle the determination to seek their outlet. Here, a step or two up discloses interminable vistas; now down, into a "cul de sac," wherein is set a lighted altar, hundreds of years old perhaps, ornamented with doll-like images of the saints; then back around a corner, where, far ahead at the end of a diminishing perspective, in the dusky light is distinguished a man in armor and casque, standing posed, immovable, inspiring a hesitatingly doubtful apprehension of some uneasy wraith wandering in these ghostly underground regions. But, upon drawing near, the knight is seen to be part of a group of very real looking wax figures, standing about the small alcove behind a railing in lifelike attitudes and correctly ornamental dress of that period. An interpretation of the meaning shown in their arrested pose, displayed on the well illuminated tablet at one side, is given as an historic Catholic ceremony, and indeed close study of the waxen features reveals a startling likeness to old forgotten drawings. With thoughtful attention, a long seat has been placed opposite that they may be studied in comfort and at leisure.

These catacombs are indirectly and duskily, but adequately lighted, frequent ventilator openings also being utilized most artistically to illuminate with carefully regulated, bluish daylight rays, some statuette, or picture, with all the startling effect of a spotlight, against the unearthly dimness.

Each step reveals some new object for study, inviting the inspection of small cells containing Indian treasures of basket work, and Navajo blanket-hung walls, whole corridors being lined with Indian pottery. Another has an interesting collection of firearms and "espadas," the blades and daggers silver and gold inlaid; scabbards of ancient design—multitudes of sharp pointed, deadly looking objects impossible to describe; old saddles and harness—a perfect storehouse of old Spanish mementoes.

We pass through an old gate of twisted sticks, held together in primitive fashion used by the Indians, with hardened yucca thongs, and wander into a narrow, brick-lined corridor, whose rough surface is constructed in a series of unusual, and architecturally perfect overhead arches, meeting in a dome, and whose sides, at intervals containing niches, are lined with jewel-like pictures, suggestive of some ancient mission's walls. And, following this suggestion, splendidly executed sepia photographs of immense size, illustrating every Mission in California, as well as events of prominence connected with each, are contained within many of these corrdors, illuminated in such an expert manner as to mystify the bewildered and delighted enthusiast.

The strains from the pealing organ, apparently far above, follow, echoing down below, and it is with absolute amazement, so perfect has been the acoustic effect of dark remoteness in regions underground, that one steps directly from catacomb to chapel.

And a most wonderful Chapel it is, with its high backed, carven chairs and benches from Spain; its velvets and tapestries; its stained glass, and heavy rugs. No detail has been left to sigh for that will help to transplant the modern, haste-loving American to another enchanting world. Its great organ, "played by a master hand," carries with it that subtle suggestion of a religious atmosphere, inseparable from any Mission, conducive to reverie, in its subdued and restrained restfulness.

Just as in old Spain, too, every room in the house opens upon an iron railed balcony overlooking and entirely encircling the patio, so also this castle has its arily wrought balconies with drooping greenery; its cages of singing birds; its gaudily colored macaws and parrots.

And no surprise whatever is felt when, upon one of these graceful balconies are seen, apparently enjoying their home to the utmost, two Spanish caballeros, lounging in the velvet and silk of their country's costume, guitarras and mandolins in hand, conversing animatedly with the beautiful senorita beside them, a black lace mantilla draped over her high combed tresses, in which a red rose is coquettishly set with Carmenesque effect; while, not far away, their Indian maid, dressed in yellow buckskin, with beaded band across her straight brows, fingers her harp for their entertainment.

Languidly, she seats herself, and the harpist ripples the air with delicate melody, to be in turn succeeded by a fandango, fingered rapidly upon mandoline and guitarra by the senores, echoes of the quickening music falling back from the awninged canopies lazily flapping above to veil the hot rays of el sol.

Inspecting these balconies more closely gives one an even greater thrill, their green twined arches forming a satisfying prspective in every direction, old marble garden seats and sundials offering a loitering place that invites a waste of all too limited time. An ancient, iron-railed staircase, has been bodily transplanted from some old Spanish building to ornament the wall of this castle, its genuine age apparent by the chipped-off carvings from old wooden beams, and broken bronze bolts.

Bronze, indeed, is a metal more prominently in evidence, just here, than any other part of this dream castle, as, slightly above, and to one side of the patio, is "The Roof Of The Bells"—hundreds of bells, ranging from tiny bell-lets to heavy cracked monsters that must have sent their tones of joy or sorrow afar, when Padre Serra trudged after his slow going beast over the dusty caminos. A round little tower, built on this roof, is hung with bells of all sizes and shapes, while set upon every possible space, and around the edge of the roof, are large bells of all descriptions. One cannot help feeling what a "Tintinnabulation of the bells, bells, bells," there would be, should some spirit hand start them all going at once!

When California plays the hostess, she decorates her home with fruit, as well as flowers and Autumn foliage.



A RANCH HOME IN THE SAN GABRIEL VALLEY IN WHICH THE EFFECTIVE DECORATIONS FOR THANKSGIVING DAY WERE MADE UP ENTIRELY OF FOLIAGE AND FRUIT.



Out on the Veranda in November persimmons added their rich color to the Thanksgiving feast.

"AMY MAY" BATIK BANDANAS

By MARGARET CRAIG

Of all the styles that have stirred the imagination and that have enriched a costume, there have been none so challenging as the Batik bandanas.

These colorful squares of silk are used for every costume, but they are particularly effective for sports wear. In the mountains they are worn about the head, gypsy fashion, about the shoulders, or fastened to the belt.

For the afternoon or evening wear, the bandana, if small, is caught through a ring, the end of a necklace or if larger, is worn at the waist.

In the "Amy May" Studio, 527 California Terrace, Pasadena, California, there are displayed many lovely batik costumes, blouses, negligees, draperies, and lamp-shades, but at the present moment, concentrated attention is being bestowed upon the bandanas that have taken the West as well as the East, by storm.



THE BATIK BANDANA IS WORN ON THE HEAD WITH SPORTS COSTUME.



OR LOOSELY TIED AROUND THE NECK TO GIVE COLOR.



IN THE PASADENA STUDIO.

Photographs by Margaret Craig

THE MONEY MARKET

LESLIE B. HENRY
Blythe, Witter & Co.

WITH the coming of the new year the investor who is looking for the trend of interest rates for the next twelve months would appear to find the best material for his or her deductions in the combined banking, industrial, and agricultural situations of the last nine months.

Since March, 1922, at which time borrowing was at its minimum, the total loans and investments of member banks in principal cities where the effects of industrial activity are felt most have increased but $1,250,000,000 or a trifle over eight per cent, according to the December Review of the Federal Reserve Agent at New York. This very small inroad into credits for the purpose of industrialism is its own indication of what may be expected during the coming twelve months by way of borrowing for industrial purposes. This becomes particularly notable when it is remembered that since October of 1920 commercial loans in member banks of the Federal Reserve System have dropped nearly thirty per cent, while in turn the total of investment by the member banks including acceptances and United States Government securities has moved up less than ten per cent. In the same period of time gold in the Reserve Banks has increased fifty-two per cent and in almost the same ratio as the known gold stock of the country.

What the situation is in the industrial field is best represented by the fact that the outstanding commercial paper of the twenty-seven principal dealers in the United States has dropped from $1,350,000,000 as of February, 1920, to $750,000,000 in November, 1922. A continuance of the renewed industrial activity that marked the last ninety days in the manufacturing centers east of the Mississippi River as well as the re-financing operations on a long term basis being undertaken by corporations seeking the benefits of tax relief through stock dividends and other methods, should make a demand on the splendid supply of credit available in our banks that will change the situation from what it has been during the last two years. Added to this, the efforts of the Inter-State Commerce Commission once and for all to present to the investment bankers of the country as well as to the shippers a national railroad situation that can properly command money for both maintenance and extension that have been in most cases too long delayed, will produce an added demand upon the country's capital that should be reflected in the interest rate before the year is through.

Abundant crops the past year drew prices that permitted of little increase in the capital funds of the country as is represented by the still weakened condition of banking institutions in the middle western districts. However, another crop of similar proportions—and it is important to note that out of the last crop sufficient was saved by the farmers to assure them of current credit for seeding and harvesting through the coming twelve months—in all likelihood will bring a better price with resultant buying against renewed industrial production.

Everything would indicate a period of renewed prosperity throughout the country since the largest possible store of investment funds in the banks is by no means superior to the demand to be made upon them by merely a renewal of our normal horrowing in view of the fact that in the particular field of railroading upwards of five years of extension work and in many cases from two to five years of simple maintenance work require financing.

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THE RADIO STORE

SO quickly do we become accustomed to the applications of research in science, that what was last year a marvel for the feature page now takes its place in the advertising columns of the papers. A word about the new store for devotees of radio is not therefore out of place in these columns. Improvements are constantly being made in radio sets for the home and broken or worn out parts must be replaced. Apparatus for enabling more than one person to listen in at a time is now receiving expert attention and various devices are used. All these up-to-date sets and attachments are to be found here at home in Pasadena. Mr. Paul F. Johnson, who has spared no pains to complete his remarkable stock, has shown that no one need send away for anything in this line that is now on the market or at the command of local shops and investigators.

If, as has been predicted, there will be 20,000,000 receiving sets in operation in 1927, then Pasadena may be expected to be the first to put in the wires with the house when it is built.



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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

Clubs

VALLEY HUNT CLUB:
The dates and programs for February are:
Sunday evening suppers at seven o'clock; programs are Feb. 4, Miss Anne Kavanaugh, "Stories of the Street and of the Town."
Feb. 11, Piano Recital, Miss Edna Gunnar Peterson.
Feb. 18, "Leaves From My Alpine Journal," a lecture by Mrs. Julia W. Henshaw, Fellow of the Royal Geographical Society, London: illustrated by her own colored lantern slides.
Feb. 25, Song Recital, Mrs. G. B. S. Steward, soprano.
Thursday evenings, Bridge and Mah Jongg, eight o'clock.
Feb. 1, 8, 15 and 22, Club prizes. Supper served 10:30.
Monday afternoons, Bridge and Mah Jongg.
Feb. 5, 12, 19 and 26. Club prizes. Tea served at 4:30.
Mah Jongg Party, Friday evening, Feb. 16, seven o'clock. Club prizes. Special Club Dinner will be served at seven.

ANNANDALE GOLF CLUB:
The afternoon bridge and tea parties will continue on Wednesday afternoons throughout the season.
The second Friday of each month is open day at the club.
Thursday evening, Feb. 15, Musicale.
Saturday evening, Feb. 24, George Washington Dinner Dance.
The usual Wednesday and Saturday Sweepstakes during February.

FLINTRIDGE COUNTRY CLUB:
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

NEWPORT HARBOR YACHT CLUB:
Extensive additions and improvements are planned for the club and will be completed before the opening of the yachting season.

CALIFORNIA YACHT CLUB:
The new commanding officers of the Club took over the flag Saturday, January 20: The officers are Commodore, Eugene Overton; Vice-Commodore, Herbert L. Cornish; Rear-Commodore, Benjamin P. Weston; Fleet Captain, Paul Jeffers; Port Captain, J. T. Dickson; Fleet Surgeon, George Laubersheimer; Judge Advocate, H. T. Morrow; Fleet Secretary, C. E. W. Hubbell.



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Art

THE Los Angeles Museum of History, Science and Art, Exposition Park, announces: The Board of Governors and the Directors of the Los Angeles Museum of History, Science and Art, will hold a reception for the visiting members of the Western Association of Art Museum Directors on the occasion of the opening of Western paintings in the Gallery of Fine and Applied Arts, Friday, February Second, from three to six o'clock.
Second annual traveling Exhibition of Western painters, opening February 1st and continuing through the month.
Wood block prints and etchings, shown in the print rooms, by May and Frances Gearhart, Feb. 1 to 13.
The Print Makers' Society will hold the fourth International Exhibition during the month of March.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, announces the following programs for February:
Feb. 3, Music, Monte Vista School Orchestra. Talk, "Lo! The Chinese Merchant Comes, Hear His Gongs!" Mr. Herbert E. House.
Feb. 4, Music, Courtesy of Carl Bronson. Lecture, "The Russian Peasant's Expression of Art." By Baroness Otili de Ropp.
Feb. 10, Music, Courtesy Page School for Girls. Talk, "The Home Beautiful." Story for boys and girls. By Mrs. Henrietta H. Kapps, Courtesy Barker Bros.
Feb. 11, Music, Hilda Brockway, Pianiste. Lecture, "Havasupai Indians," by Frederick R. Maude.
Feb. 17, Music, Miss Rose A. Borch, Bird and Flower songs. Talk, "The Story of the Butterfly," illustrated. By Dr. John A. Comstock, Director.
Feb. 18, Music, Chorus of Bullocks' Department Store, under the direction of Miss Antonette Sabel. Lecture, "Wonders of the Insect World." By Dr. John A. Comstock, Director.
Feb. 24, Music, courtesy of Southwestern College of Music. Talk, "Legends and Stories on California Wild Flowers." By Mrs. Francis M. Fultz.
Feb. 25, Music, Samuel Pettigrew (Indian) Baritone, Ruth Zuckerman, Pianiste, Rebecca Golub, Pianiste. Lecture, "The Life of a Butterfly." Illustrated. By Dr. John A. Comstock, Director.
Butterfly exhibit opens Feb. 5. Classes wishing to attend, please make reservations a few days in advance.

THE Miniature Painters' Society of California will hold their annual exhibition at the Cannell & Chaffin Galleries January 29 to February 10th inclusive. It will be a most notable showing of the newest works by our own local artists in this beautiful and aristocratic medium.

MARION KAVANAUGH WACHTEL will show her latest and finest water-colors at the Cannell & Chaffin Galleries from February 12th to March 10th, inclusive. Mrs. Watchel's superb, colorful rendition of the epic grandeur of California needs no introduction to lovers of the beautiful.

DAVID EDSTROM, the Swedish-American sculptor's exhibition will be held February 12-24th, inclusive at the Cannell & Chaffin Galleries. His heroic conception of "Man Triumphant" has received much favorable comment in the press.

THE Group of Independents will hold their first show at the MacDowell Club through the month of February. The officers of the Group are, George H. Fisher, president, Desmond V. Rushton, secretary; Sophia Lerner Fisher, treasurer. Communications may be addressed to the secretary, 631 Bryson Bldg.

PAUL SWAN, painter, sculptor, and dancer, will exhibit through February at the Stendahl galleries, Hotel Ambassador, portraits in oil, and pieces of sculpture.

DAVID ANTHONY TAUSZKY is now installed in the studio on the roof of Vista del Arroyo, Pasadena, where he has just finished a portrait of Wanda Hawley, the film star. Two recent portraits by Mr. Tauszky, one of Captain Paul Perigord, (14th French Infantry) loaned by Dr. and Mrs. James McBride, and one which he calls "Youth," are very charmingly hung on the walls at the Vista.

J. DWIGHT BRIDGE of Santa Barbara, held an exhibition of fourteen portraits and four decorative panels in one of the galleries of Cannell and Chaffin, Los Angeles, during January. The artist was a pupil of Albert Herter at the Art Students' League of New York, and has been living in Santa Barbara for about three years, where Albert Herter has established his permanent studio.

GUY ROSE held a one-man show at the opening of Stendahl's gallery in Hotel Vista Del Arroyo in January.

RALPH M. PEARSON will exhibit his etchings in the Public Library at Long Beach, during February.



RUINS OF TEMPLES AT BAALBEK, SYRIA.

REPRODUCTION of a carte postale received from Mrs. Parker Earle, now traveling in Egypt.

THE Metropolitan Museum of Art in New York and other American museums are expected to receive some of the articles discovered in the fabulolusly rich tomb of King Tutankhamon by the Earl of Carnarvon and Howard Carter, but the amount which the Egyptian government will permit to be taken out of the country has not heen decided.

Announcements

OFFICERS and directors of the Assistance League, elected Jan. 23, to serve during 1923: Mrs. Hancock Banning, President; Mrs. Homer Laughlin, First Vice President; Mrs. R. D. Shepherd, Second Vice President; Mrs. Robert M. Weed, Third Vice President; Mrs. E. P. Werner, Executive Secretary, Mr. D. C. MacWaters, Treasurer.

(Preceding six names should also be included on Board of Directors):

DIRECTORS

Mrs. Arthur Wright, Mr. D. C. MacWaters, Mrs. E. R. Collins, Mrs. Page Warden, Mrs. Edward Doheney, Mrs. Will S. Hook, Mrs. Joseph T. Hixon, Mrs. Kirk Johnson, Mrs. Lee Allen Phillips, Mrs. William Russell, Mrs. Frederick Seares, Mrs. Godfrey Helterhoff, Mrs. Charles F. Gray, Mrs. W. J. Jewett, Mrs. Geo. Leslie Smith, Mrs. John H. Henry, Mrs. W. A. Edwards, Mrs. E. Avery McCarthy, Mrs. Harry Lombard, Mrs. Stuart W. French, Mrs. Willis G. Hunt, Mrs. J. W. Montgomery, Mrs. F. Gates Allen, Mrs. Gurdeon Wattles, Mrs. Edwin J. Marshall, Mrs. Fred E. Keeler, Mrs. Giles Hall, Mrs. Wm. Gibbs McAdoo, Mrs. Charles Jeffras, Mrs. Henry M. Robinson.

ALINE BARRET GREENWOOD will give a series of Current Monthly Reviews in the Palm Room of The Maryland, Pasadena, Monday mornings at eleven o'clock. The dates are January 29, February 26, and April 30. Each review includes current world events, books and their authors, music and art, new plays.

THE Pasadena Public Library issues an invitation to attend the two Book Talks to be given by Miss Helen E. Haines in February and March. The dates and subjects are: Thursday evening, February 8: Life and Literature in the United States. Thursday evening, March 8: Our classic heritage, as revealed in the Loeb Classical Library and recent books on Greece and Rome.

THURSDAY, January 11th, Bishop H. Johnson officiated at the ground-breaking ceremonies of St. Paul's Cathedral to be built on South Figueroa street, Los Angeles. It is proposed to begin construction at once and to have the structure finished by the first of February, 1924. Johnson, Kaufman and Coats are the architects.

THE calendar of the Community Players of Pasadena, in The Community Playhouse, for the month is:

Feb. 5-10, "My Lady's Dress," by Edward Knoblauch.

Feb. 19-24, "Love's Labours Lost," by William Shakespeare.

WALTER WEBBER, William Field Staunton, Jr., and Sumner Maurice Spaulding announce the formation of a partnership for the practice of architecture and engineering under the firm name of Webber, Staunton & Spaulding, 1017 Hibernian Building, Los Angeles, California. Telephone Pico 440.

JOHN COWPER POWYS, distinguished English lecturer, philosopher, poet, lectures on The Complex of Nations, in the Patio, Vista del Arroyo, Pasadena, California, Thursday mornings at 11:00. Feb. 1st, France or the Art of Life—Anatol France. February 8th, Germany's Contribution to the World—Bismarck. February 15th, England or the Secret of Individualism—Lloyd George. February 22nd, Russia or the Unknown Future—Dostoievsky.

When Robin Hood Gave Money Away

Those bags of money, which Robin Hood so boldly took from the rich and gave so liberally to the poor, undoubtedly contained many a coin made from silver imported into England by the "Easterlings."

They were an organization of merchants from Eastern Germany, whose silver alloy was so pure as to be gradually adopted by the English as a standard. It was just about the time of Robin Hood that this standard silver was being given the name of "Sterling," which is simply an abbreviation of "Easterling."

That was in the twelfth century. Ever since then "Sterling" has meant solid silver, and now by statute is defined in England and America as containing 925-1000ths pure silver.

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MILNOR AND MUMPER invite you to visit The Yellow Lantern Shop, Raymond Hotel, Pasadena. A beautiful and unusual selection of jades, crystals, ivories, ambers, kimonos, Haori coats and Spanish shawls are shown.

W. B. LUCAS, of Washington, D. C., until recently connected with the U. S. Shipping Board, has arrived in Los Angeles to act as director of concessions for the first annual American Historical Revue and Motion Picture Exposition, to be given in Exposition Park here next June under the auspices of the motion picture industry as an international celebration of the Monroe Doctrine's hundredth anniversary. Mr. Lucas accompanied the returning delegation which went to Washington to invite President Harding to attend the Premiere of the Revue and Exposition.

THE Opportunity Club invites you to be present at its Annual Charity Card Party (proceeds for local charity) Hotel Maryland, Pasadena, Wednesday afternoon, February 7th. Reservations, Mrs. C. Z. Jackson, 1477 North Raymond avenue. Phone Fair Oaks 1228.

THE Ambassador Hotel Corporation takes pleasure in announcing the appointment of Benjamin L. Frank as Manager of The Ambassador, Los Angeles.

THE PASADENA LECTURE COURSE

The Pasadena Lecture Course on Current Topics given for the past three seasons will be continued during that of 1923. The lectures will be held in the auditorium annex of the California Institute of Technology, corner of Wilton Avenue and California Street, on Tuesdays at 4:30 p. m. The object of the lectures will remain the same, to encourage the intelligent discussion of public affairs.

Arrangements, which are necessarily subject to change, have been made as follows:

RAYMOND ROBINS
January 16—"America's Answer to the Bolshevik Challenge."

DR. JAMES A. B. SCHERER
January 23—"Prohibition Enforcement."

MRS. VERNON KELLOGG
Associate of the Belgian Relief Commission
January 30—"The New Women of Europe."

DR. EDWARD THOMAS WILLIAMS
University of California
February 13—"Political Conditions in China."

PAYSON TREAT
Stanford University
February 20—"Japan Since the Washington Conference."

DR. ROBERT A. MILLIKAN
February 27—"Gulliver's Travels in Science."

DHAN GOPAL MUKERJI
March 13—"The Personality of Ghandi; Its Effect on India."

FIRMIN ROZ
Of the French Academy
March 20—"French Opinion and the Political Problems of Today."

EDWIN MIMS
Professor of History at Vanderbilt University
March 27—(Subject to be announced.)

BURGES JOHNSON
Associate Professor of English, Vassar College
April 3—"The Distortion of News."

S. K. RATCLIFFE
Special Correspondent of the "Manchester Guardian"
April 17—"The Changing British Empire."

MME. PIERRE PONAFIDINE
April 24—"My Experiences in Soviet Russia"

HUGH WALPOLE
Friday Evening, April 27, at 8:15—"The Realists—Bennett, Wells and Galsworthy."

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COURSE AND SINGLE TICKETS

Course Tickets, $10; Single Tickets, $1. Those desiring course tickets are requested to send name and check to the Treasurer.

Checks should be made payable to Frank F. Carpenter, Treasurer.

THE CALIFORNIA ART CLUB has decided to hold monthly exhibitions of varying character during this year, at the temporary galleries at 1027 West Seventh St., Los Angeles, and artists of the Club are invited to submit works under the following conditions:

The first exhibition begins Feb. 15th, and will consist of typical California subjects, from "High Sierras" to the ocean, including landscape, desert, street or city subjects, or anything typical of California, with this exception, please note: No figures or portrait subjects. These may be given a special exhibition later on. This is a California exhibit and only typical subjects such as mentioned will be exhibited.

Submit only works in color. Black and white will not be acceptable. Small or medium sized canvasses are preferred, and let them be your very best.

All paintings to be delivered by the artist at the galleries at 1027 West Seventh Street, between 1 and 5 p. m., not later than Sat., Feb. 10th, 1923.

THE exhibition of paintings by Guy Rose at the Stendahl Galleries in the Vista del Arroyo, Pasadena, will be followed by a showing of the work of Orrin White, beginning Feb. 17th. The gallery is open to visitors every afternoon and until eight o'clock in the evening, and at other hours by appointment.

ACTIVITIES at the Stickney Art School Pasadena, are still increasing. There is now a small group working from the costumed model from nine until eleven-thirty every morning; and the night group has become so large that the number of sessions will probably be increased from three nights a week to four or five. Recruits from both afternoon and evening classes have formed the habit of going out in a body to paint the trees and mountains whenever they can find an opportunity, an especially helpful arrangement for beginners in landscape painting, and those who have not been in Pasadena long enough to know what there is to paint.

THE CALIFORNIA ART CLUB announces:

Next meeting Saturday, Feb. 3rd at 8, at Club House, 623 Park View St., Board of Control at 7:30, interesting program. Madam Sprotte will talk on Bohemian Folk Songs, illustrated with vocal and instrumental selections. Dr. and Mrs. George McCoy will be the guests of honor.

The University of Southern California invites the members of the Club to their First Annual Exhibition of Paintings by California artists, in the Administration Building, 35th St. and University Ave. Opening Reception Friday evening, Feb. 23rd, 8 to 11, and Tea, Sunday, Feb. 25th, 3 to 5 p. m. West Jefferson or University cars.

LOUIS HOVEY SHARP announces his Annual Exhibition of paintings of the Southwest. LeRoy D. Ely Gallery, 335 East Colorado St., Pasadena, February 1st to 28th, 1923.

MAX WEICZOREK exhibited his portrait of Ruth St. Denis in the annual combined exhibition of the American Water Color Society and the New York Water Color Club, after showing it for some weeks in Boston.

THE first comprehensive showing of works by French Modernists in etching, lithography and wood block, will be held in the Print Rooms of the Cannell & Chaffin Galleries from the 5th to the 19th of February. This exhibition contains examples by Degas, Manet, Toulouse-Lautrec, Derain, Picasso, Besnard, Gaugin, Steinlen, Legrand, Larsson, Sequin, Viuarlde, and others of the new schools. These Print Rooms are providing a resort for collectors and lovers of fine prints. Arthur H. Millier is curator of prints.

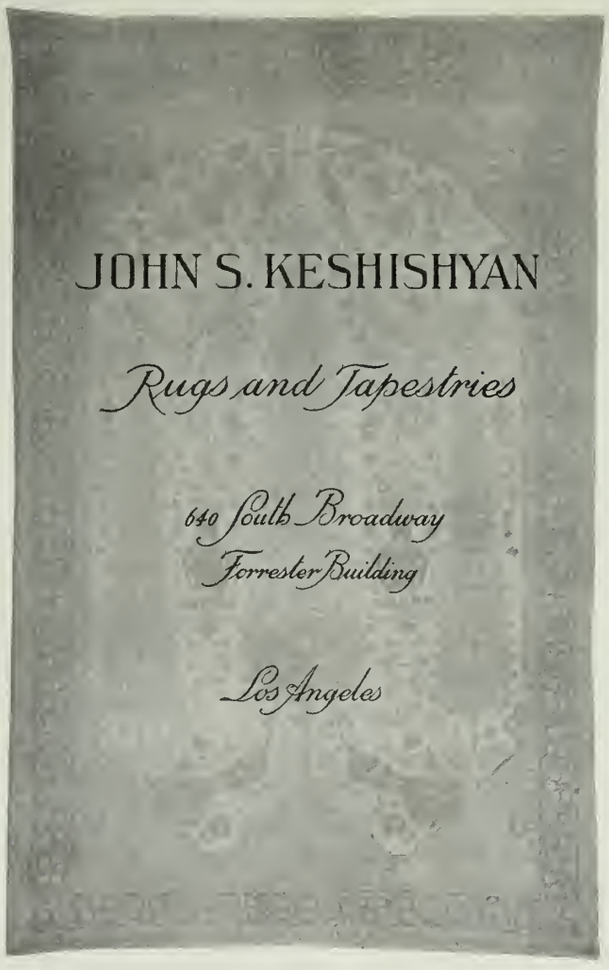
AMONG the portraits exhibited by David Anthony Tauszky recently at the Cannell and Chaffin galleries were those of the two sons of Victor H. Clark, Edwin and Woodruff of Hollywood. Mr. Tauszky is now doing a portrait of Mrs. Clark.

An exhibition of modern paintings by Peter Krasnow was held in the McDowell Club, Tajo Building, Los Angeles, January 1st to February 1st, galleries open daily ten to five, Sundays, two to five.

Music

THE dates and the artists of the Philharmonic Artist Courses, presented by L. E. Behymer during February are: Evenings February 6 and 8, Feodor Chaliapin; Matinees, February 10 and 16, Josef Hofmann; and 21 and 25, Ignace Paderewski. March 3, matinee, Theo Karle.

THE Philharmonic Orchestra, Walter Henry Rothwell, conductor, announces that beginning February 4, the orchestra will give four special Sunday afternoon concerts, each devoted to a particular program. The first to be an all French program, including the Saint-Saens concerto No. 4 in C minor, played by Annie Altman, Russian pianist. The second to be an all Wagner program, with Theo Karle, tenor, as soloist. The third concert will be an all Tschaikowski, Russian violinist as soloist. The fourth will be made up of selections from the work of living American composers, with Estelle Heart-Drefus, contralto, as soloist.





THE February concerts of the Philharmonic Orchestra, Los Angeles, Walter Henry Rothwell, Conductor, are as follows:

Wednesday evening, Feb. 1—Fullerton. Symphony concert, auspices, Fullerton Union High School.

Sunday afternoon, Feb. 4—3:00 o'clock, seventh popular concert, Philharmonic Auditorium.

Tuesday afternoon, Feb. 6—4:00 o'clock, School concert, Philharmonic Auditorium.

Friday afternoon, 3:00 o'clock—Saturday evening, 8:30 o'clock, February 9-10—Ninth Symphony concert, Philharmonic Auditorium.

Friday afternoon and evening, Feb. 12.—School concert and Symphony concert, Spreckel's Theatre, San Diego.

Thursday evening, Feb. 15 Pasadena. Second symphony concert, High School Auditorium.

Sunday afternoon, Feb. 18—3:00 o'clock. Eighth popular concert, Philharmonic Auditorium.

Tuesday afternoon at 4:00 o'clock—Feb. 20. School concert, Philharmonic Auditorium.

Wednesday night, Feb. 21—Santa Monica Symphony concert, auspices, The Woman's Club.

Friday afternoon, 3:00 o'clock; Saturday evening, 8:30 o'clock, Feb. 23-24. Tenth Symphony concert, Philharmonic Auditorium.

Monday night, Feb. 26—Santa Barbara. Second symphony concert, Potter Theatre, auspices, Civic Music Association.

Wednesday afternoon, Feb. 28—Orange. Symphony concert, auspices, Orange High School.

IN the Pacific Conservatory, College of the Pacific, the Artist Course has been placed upon the basis of several years ago, with four artists appearing before the student body and the San Jose public twice each semester. The first recital was given in November by Marcel Dupre, and the second in January by Herbert Gould. The artists of the second semester are Freida Peycke, in musically illustrated readings, March 20, and Jessie Isabel Christian, who will provide the closing recital of the May Festival on May 29th.

THE University Club of Pasadena has inaugurated a series of Sunday afternoon musicals. In January the program was arranged by Will Rounds, conductor of the Pasadena Community Orchestra. The February musical will be under the direction of Arthur Farwell; Merle Armitage, of the Fitzgerald Concert Direction, will provide the March program.

IN February, the Los Angeles Oratorio Society, John Small, Manager, is to sing Paolo Gallico's "The Apoclypse," which won the $1,000 prize offered by the National Federation of Musical Clubs for the best oratorio by an American. "Samson and Delilah" in concert form is scheduled to end the season, May 1.

THE next concert of the Los Angeles Chamber Music Society will be given Thursday evening, February 1st, Gamut Club Theatre, Los Angeles.

THE Fitzgerald Concert Direction, Merle Armitage, Manager, will present Titta Ruffo, of the Metropolitan Opera Company, in concert at the Philharmonic Auditorium, Los Angeles, March 9th.

THE recently organized Pasadena Quintet is composed of the following artists: Oscar Seiling, first violin, Arthur Gramm, second violin; Adolph Tandler, viola; Herbert Riley, 'cellist, and Mrs. Alice Coleman-Batchelder, pianist. The Quintet has announced they will give three concerts in Pasadena this season, under the auspices of the Pasadena Music and Art Association, and other concerts in Los Angeles.

UNDER the Fitzgerald Concert Direction, Merle Armitage, Manager, two concerts were given by Erwin Nyiregyhazi, pianist, during January, in the Philharmonic Auditorium, Los Angeles.

THE Ellis Club of Los Angeles will appear in concert February 7.

THE Los Angeles Trio, May MacDonald Hope, pianist, Ilya Bronson, 'cellist, and Calmon Lubovski, violinist, announces the date of the fourth concert has been changed from February 8 to February 9, at the Ebell Auditorium. Jay Plowe, flutist, will assist.

BEGINNING Monday evening, Feb. 12, the San Carlo Opera Company Company, Philharmonic Auditorium, Los Angeles, presents the following operas: Feb. 12, La Tosca; Feb. 13, Madame Butterfly; Feb. 14, Aida; Feb. 15, Martha, (Matinee); Feb. 15, La Boheme, (Evening); Feb. 16, Rigoletto; Feb. 17, Carmen, (Matinee); Feb. 17, Il Trovatore, (Evening); Feb. 19, La Gioconda; Feb. 20, Madame Butterfly; Feb. 21, Jewels of the Madonna; Feb. 22, Faust, (Matinee); Feb. 22, Cavalleria, (Evening); Feb. 23, Lohengrin; Feb. 24, Salome, (Matinee).

UNDER the auspices of the Pasadena Music and Art Association, the San Carlo Grand Opera Company will appear in Pasadena the evening of February 24.

THE soloist appearing with the Philharmonic Orchestra in Pasadena, Thursday evening, February 15, is Theo Karle, tenor.

UNIVERSITY of Southern California Women's Club present Mischa Elman, violinist, Feb. 5, and the Tony Sarg Marionettes, March 9, in the Bovard Auditorium, Los Angeles.

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THE PARKS OF LOS ANGELES—BRAND PARK, SAN FERNANDO

By MARTHA NELSON McCAN, *Chairman of the Board, Los Angeles Park Commission.*

BRAND PARK, in the San Fernando Valley, comprises about seven acres of land situated between Brand Boulevard and Mission Street, directly in front of the old Spanish Mission at San Fernando.

This strip of land was presented to the City of Los Angeles by the Mission Land Company, at the solicitation of the women of San Fernando, who saw the possibility of the fruit packing industry encroaching upon this territory until the old Mission should be entirely hidden from view.

On November 4, 1920, the land was formally accepted by the City Council and dedicated for park purposes.

The remoteness from the city of this park and lack of funds prevented the Park Commission from developing or improving this newly acquired property until the Spring of 1921, when the Commission conceived the idea of endeavoring to bring back the old atmosphere which belongs to this park by virtue of having been part of the grounds of the old San Fernando Mission.

The romance of old Spain still dwells among the fast crumbling ruins of the California Missions and it was the idea of the Park Commissioners in designing this memory garden to preserve the historical relics on the property and to construct a replica of a Mission garden, incorporating therein some of the old world ideas of landscaping, brought to this country by the Padres. It was, therefore, arranged by action of the Board that the writer should go as a Commissioner and visit the Missions of this State during the month of April, 1922, for the purpose of gathering data on landscape and architectural designs to be incorporated in plans of the Memory Garden. This trip of over 1600 miles by automobile consumed more than a week's time. Most of the Missions were visited; many valuable suggestions received, and a large collection of cuttings of various plants, shrubs, and vines brought back to be propagated for the garden. The names of the plants and the Missions from which they came will be inscribed on labels. From some of the Missions, old tiles were donated for use in portions of the work.

After study of all the gardens, it was decided to model a Memory Garden similar to the Sacred Garden at Santa Barbara Mission, which was laid out in geometrical design and is the only example of a Mission type garden now in existence. Work was started on the preparation of plans and drawings, and methods devised for financing the scheme. The project was endorsed by practically every woman's club and civic organization in Los Angeles and most earnestly supported by the residents of the San Fernando Valley, who have no other recreation center aside from Brand Park. The City Council made an initial appropriation to start the work and the people of San Fernando Valley procured subscriptions from numerous persons and organizations in that district, while the writer received many large private contributions from individuals and organizations. A total of $7600 was subscribed for this worthy enterprise, the City Council agreeing to appropriate dollar for dollar raised by private subscription. It is estimated that the complete cost of the park will amount to $25,000.



Bronson De Cou

THE SAN FERNANDO MISSION SEEN THROUGH THE WEEPING WILLOW TREE IN THE OLD GARDEN. THE FOUNTAIN ON THE RIGHT HAS BEEN RETAINED AND THE LARGER STAR-SHAPED FOUNTAIN HAS BEEN PLACED IN THIS PARK, WHICH IS NOW BEING MADE INTO A REPLICA OF THE OLD MISSION GARDEN OF THE PADRES.

There is nothing of a religious nature connected with the garden and for this reason, all creeds endorsed the work and lent their financial assistance and moral support.

On privately owned land adjoining the park, which at one time was a portion of the Mission property, there was an old star-shaped fountain, built by the Indians over 125 years ago and copied by the Padres from one which existed at Cordova, Spain. The owners of this fountain graciously offered it to the Park Commission. On June 6, 1922, this huge mass of cement, brick and tile, weighing some fifty tons, was moved safely into the park, where it rests near a smaller fountain with which it was originally connected as a part of the old Mission irrigating system. The fountain is 30 feet in diameter and has a capacity of 1600 gallons. A bronze tablet reciting the history of this fountain was placed at the base.

Interesting and impressive ceremonies were held in connection with the fountain moving, which were attended by many of the old pioneer families. On July 4, 1922, the fountain was dedicated and officially presented to the City by Mr. L. C. Brand of the Mission Land Company, who arrived at the park in his aeroplane and presented the city a bill of sale for the fountain. Speeches were made by prominent people, followed by a barbecue and old fashioned Spanish festival, with display of fireworks in the evening.

The old masonry vats that were used centuries ago for the rendering of tallow are still in existence on a portion of the park property and these will be preserved. It is also intended to restore an old



A PAINTER'S DAY OVER THE ARROYO SECO, WHICH WILL BE PRESERVED AS A NATURAL PARK. THE ROAD ON THE WEST BANK RUNS PAST FLINTRIDGE AND THROUGH MONTE VISTA VALLEY TO THE SAN FERNANDO VALLEY.

adobe building which may be utilized as a small repository for the display of various objects of historical interest.

There is talk of abandoning the Administration building of the Mission which is now being used temporarily for religious services; the remains of the old church are back of the present Mission. In the event that this is done it is hoped that sufficient funds may be realized for repairing the structure and turning it into a spacious Museum building.

The property is bordered by two wide city streets, affording ample parking space for automobiles. The park is now becoming a mecca for winter tourists.

The Memory Garden occupies one and one-half acres of the seven-acre plot. Solid concrete standards, in Mission style, with ax-hewn timbers placed on top, form pergolas at the northern and southern ends of the garden. On the eastern and western sides, there is a concrete Mission wall rising to a height of four feet, capped with Spanish tile. Entrance gates are provided on two sides of the park. There is also an attractive waiting station erected on the eastern side for the accommodation of street car passengers of the interurban line, which passes the park.

The design of the garden reverts back to days in Europe when all gardenesque ideas were expressd in conventional and geometrical design. The formal landscape arrangement consists of diagonal, right angle, semi-circular and oval designed gravel paths, the intersections providing numerous flower beds. History informs us that the Padres loved flowers and the flora of their native Spain and Mexico with native California flowers predominated at San Fernando Mission in the early days. In keeping with this sentiment, a profusion of sweet-smelling flowers will bloom in the Memory Garden. This Mission was one of the last to be built and was noted for its flowers, many of which were native wild flowers, grown from seed gathered by the Indians from surrounding hills and valleys.

The central portion of the design will be devoted to native California trees, shrubs and flowers as follows: Palo Verde, penstemons, carpenterias and bush nimulus. Hollies, Matilija poppies, yellow tree poppy, sage, lupines and blue curls.

Outer borders will be planted with the direct descendants of original plants introduced into California from Europe in days of the Padres.

Pergolas will support a variety of climbing plants brought from the old world during the early period, such as jasmine, bignonias, grapes, climbing roses, passion vines and solanums.

Two sections of the garden will be devoted to native California cactus, ferns and allied plants.

In portions of the garden devoted to plants there will be a tree, a shrub, and a perennial flowering plant secured from and representing each Mission in this State, starting with San Diego on the south and ending on the north with Sonoma Mission, thus symbolizing the chain of twenty-one Missions in their geographic relation. Surrounding the water pool in the bed of native California ferns, flat floor tiles secured from old Missions, will be inlaid on the parapet of the pool with the names of the Missions from which they came cut in the tile and letters filled with bronze metal. A bronze tablet will be erected at this pool inscribing the fact that the collection has been made to form a "Memory Garden" as, sad to relate, many of our Missions are now memories only.

Outside of the pergolas will be planted oleander, pomegranate, guava, lemon, lime, crepe myrtle and orange trees, while along the pergola standards will be placed Mission grape vines raised from cuttings secured from vines at Santa Clara Mission, which were grown from cuttings from the first grapes planted at that Mission.

The Rose of Castile, an old fashioned moss rose, will have a prominent place in the Memory Garden. The Spanish people hold much sentiment for this rose and it is used medicinally. Cuttings of this rose came from San Jose Mission. Another old Spanish rose, known as "Seven" Sisters," so named because there are seven blooms in each cluster, was dug from the garden of the Mission at Monterey and donated to the city.

The park will be entirely surrounded by pepper trees raised from seed gathered from the original trees planted at San Luis Rey Mission in San Diego County.

A walk, lined on each side with Mission olive trees, extends from the Memory Garden to the music stand at the north of the park and forms an entrance avenue from the park to the Memory Garden. Benches under the pergolas provide ample seating accommodations for visitors to reflect on the garden, and there are also pleasant quarters in the park for picnic parties. The park, in some respects, is one utility as well as beauty.

The Spanish Ambassador, who has signified a keen interest in the restoration of California Missions, stated that they are splendid monuments to commemorate Spain's early achievements in establishing the foundations of civilization in California. It is to be hoped that the awakening interest in preserving our Missions may obtain a strong foothold with the people of California, so that future generations may know of the early accomplishment of the Padres of Spain.



THE PLAN OF THE MISSION MEMORY PARK AT SAN FERNANDO MISSION, LOS ANGELES, WHERE THE FLOWERS AND SHRUBS OF THE OLD CALIFORNIA MISSIONS WILL BE KEPT ALWAYS BLOOMING. ENGRAVING LOANED BY THE CHAMBER OF COMMERCE OF LOS ANGELES.

EUROPEAN LANDSCAPE VERSUS CALIFORNIA

By MEDORA CLARK

WE live in an age of classification; science has divided and labelled most of our conduct, but up to date, perhaps I should say everywhere from landscape. The painter shivers when he sees it beginning to emerge, and moves on, for the hand of man is rarely gentle, and usually unswervingly egotistical. It has, even in this enchanting territory, evolved the ornamental with wonderous surety, but there is a spot—Pasadena has a feature—(I wrote 'future') almost untouched. I'm lauding the Arroyo Seco—and, I hope, between the lines, pleading for its protection—for it seems to have been preserved for painters. They have begun to cling to its precipitous banks, and to spread out with a feeling of hopeful security. They perch on its edge and receive unconsciously that punch to which I have just referred. They sense the vastness of the place and feel the thrill of space, with the mountains a pulsing beauty all about them, and the untouched glory of the wild growth spreading out below. Spurred by their surroundings, they set up their easels, adjust their canvases, grasp their brushes, and set to work feverishly. In a word, the Arroyo Seco is one of the main ingredients in "background." They arrive, they see, they want to stay, they buy and begin to build.



THE STUDIO OF JAMES SCRIPPS-BOOTH ON THE WEST BANK OF THE ARROYO, PASADENA. THE GREEN BANK ABOVE IS A MASS OF NATIVE CHAPARRAL AND THE OPEN ARROYO BED GIVES A SENSE OF SPACE AND FREEDOM.

And southern California lends itself graciously to construction for the painter. He loves to design his shelters—studio, house or garage—with the thought of making it a pleasing part of the landscape. He enjoys studying the play of light and shade, the masses of sunlight and shadow on his plaster walls and tiled roofs, and acheiving colorful splashes of bloom against his somber buildings or about his doorways. He revels in the pattern cast by his swaying pepper trees. Nature co-operates with a twentieth-century efficiency, and he can actually create motifs on his own domain and play with light effects as though he regulated them from a switchboard, for the Big Light is always working.

"as we go to press," to make sure, there has been no analysis of what constitutes inspiration for a painter. Inspiration as an abstract subject baffles because its composition is so varied, but I think I may place among its prominent ingredients, "background." Background has an enormous influence on the painter. I don't mean the back-drop sort of background where the sheet conceals what is behind, but an unobtrusive consciousness of surrounding beauty, of tempered solidity, of "landscape poise." Briefly, he must get a punch from what's about without sensing the punch.

That's why Europe has fed the painter. Spain is rampant with such spots, so is France; but both countries are barren of Mazda bulbs, jiffy heaters, open plumbing, sewers, floorplugs and gas at 22½. The painter is human; he doesn't in the least object to having the rough spots in life smoothed for him, and thrown in with a landscape which stirs. He accepts with pleasure modern conveniences when they roll alongside continuous inspiration. He even succumbs to the lure of a tile tub, so long as he can see the mountains from the window just above it and cajole himself into the belief that he is laved by a mountain brook.

Few cities of America can boast of such a compromise, for, thanks to the avid hand of the subdivider and the sightless gesture of the dumping committee, real estate has emerged



THE STUDIO OF ALSON S. CLARK ON THE EAST BANK OF THE ARROYO IN PASADENA. NEARBY ARE THE STUDIOS OF MR. W. M. BUTLER AND MR. WALLACE DE WOLF OF PASADENA AND CHICAGO.



ENTRANCE TO THE STUDIO OF ALSON S. CLARK, SITUATED ON THE EAST BANK OF THE ARROYO SECO, PASADENA. HERE A CHARMING GROUP OF HOUSES DESIGNED BY REGINALD JOHNSON IN COLLABORATION WITH THE ARTIST COMPOSE THE STUDIO HOME OF MR. AND MRS. ALSON CLARK

London's winter is an almost unbroken season of rain; Paris runs her a close second, but in southern California the sunlight—if I don't watch my pen I'll be boasting about the climate and as a topic it has already been covered.

A painter is an asset to a community. He may not be a great commercial activity, but indirectly he acts enormously for the good of the place, just the way rhubarb is good for the system, or snail-eating ducks for the garden. He is as good advertising as you can get, for his Missouri proofs of the beauty of the place, canvas of the hills, the trees, the beaches, the shore, the canons, all the variety and charm of the landscape—travel broadcast over the country, silent and powerful propaganda. He doesn't cost the Chamber of Commerce a cent, but incidentally he is one of their biggest folders—of course with frosts and floods left out. The possibilities and conclusion are obvious; so I don't need to use good SOUTHLAND space to enumerate them. Vive l'Arroyo, may fate and the city dump deal kindly.

RICHARD MILLER IN A CALIFORNIA GARDEN

By M. URMY SEARES

WHEN men who are known at home and abroad as accomplished and talented artists come to California's southland to live, to paint, and thus to make the country truly famous, a record of what they have done here is a vital document of existing conditions more potent, more convincing than anything presented by Promotion clubs or Chambers of Commerce bulletins.

For a great painter is of all men the most unprejudiced. He paints what he sees; and, if by virtue of his talent and training he is enabled to see more beauty than does the ordinary mortal, yet does the record which he makes contain that indefinable, universal essence of beauty in nature which appeals to the emotions of the common herd though they be but dumb, driven cattle plodding through their ordinary lives.

In a facetious editorial, holding up to us the critical mirror of American journalism, the New York Sunday Times is good enough to designate CALIFORNIA SOUTHLAND as "that interesting magazine which judiciously plays up the landscape and architecture and soft-pedals the inhabitants." Not to deny the impeachment that in the wide West we find much more of interest in opportunity and accomplishment than in introspection or morbid self-analysis, we would remind the writer in the great American daily that architecture and building and engineering feats are the open records, more lasting and more vitally indicative of the character of a people, than is the ephimeral printed page of the worn and weary writer of the daily grind of "news:"



A TYPICAL PAINTING BY RICHARD MILLER, ONE OF AMERICA'S MOST TALENTED DRAUGHTSMEN AND PAINTERS, WHO FOR MANY YEARS HAS TAUGHT AMERICANS IN PARIS TO PAINT IN THE MOST IMPROVED TECHNIQUE OF THE MODERN FRENCH-AMERICAN SCHOOL. THIS CANVAS WAS PAINTED IN THE GARDEN STUDIO OF MRS. ADELBERT FENYES, PASADENA.

Shrewd as our writers of community advertising have become, they know how to appeal to the eastern people who crowd our southern city's thoroughfares to the stopping of traffic and the congestion of all appliance in the necessities of life. What has been accomplished by loyal cooperation is the real record of the first generation of Americans in Los Angeles. That all sorts and conditions of men and women live here as in other communities, is better presented in our appreciation of the arts of life than in any other way.

As to the landscape, Richard Miller, coming from Giverny, the Forest of Fontainbleau and the Coast of Normandy, said as he painted on the edge of our Arroyo Seco, "Give me but a little studio on the bank of this lovely canyon, a porch on which to pose my model, a eucalyptus tree nearby and that blue hill for distance and I should never want. No valley in France is more beautiful, no Eastern scene more ready to the painter's hand."



DELIGHTED WITH THE FLICKERING SUNLIGHT OF THE LITTLE FORMAL GARDEN NEAR MRS. FENYES' STUDIO, MR. MILLER PLACED HIS MODEL THERE AND PAINTED A SERIES OF PICTURES WHICH DREW INSTANT ATTENTION IN NEW YORK AND CALIFORNIA.



"A MORNING CALL." NOTABLE FOR THE HANDLING OF LIGHT THROUGH THE SILKEN SCREEN OF A PARASOL AND NOW SOLD THROUGH THE MACBETH GALLERIES, NEW YORK.

In the garden of Mrs. Adelbert Fenyes in Pasadena, Mr. Miller found a hospitable studio full of rich tapestries or simple, colorful textiles, oriental pieces; in the garden, formal walks or sylvan dells. His search for a model was longer than it might have been in Paris; but the interesting people of Hollywood have made life more full of interest for us all since he was here. The Art Students' League, which now occupies the Stickney Memorial with its Richard Miller garden, has little difficulty in supplying the visiting artists or themselves with models.

Mr. Miller did not advise the painter to settle down and stay here always. Art is long but it moves ever forward and unless new men come to us constantly we must go to them to study and to find appreciation for our art.

Of this series, painted in Pasadena, Mr. Miller sent all but four or five to Macbeth in New York and did not even show them in Los Angeles where there was no place convenient at that time.

But though few of his canvases remain, his influence at a critical moment in California's art was potent and widespread. His methods were the best for an interpretation of our dappling sunlight, his brilliant color and fine draughtsmanship a vital force in the work of local painters. Those paintings which he sent East are now hung in various collections, telling of California's lovely light and beauty and cheering those who cannot come. Those sketches and finished paintings which he left here are among our cherished treasures.



MUCH DISCUSSION HAS BEEN AROUSED OVER THE DIFFICULT FEAT ACCOMPLISHED IN PAINTING THE PERSPECTIVE OF THE FORMAL POOL. THE DELIGHTFUL COLOR IN THIS PAINTING HAS MADE IT FAMOUS AND IT ADDS MATERIALLY TO THE FAME OF PASADENA.

As to the population in its finer aspects, let Richard Miller's serene and beautiful women, surrounded by the scintillating sunlight and their heritage of color from the ancient East, the Meditteranean and the Atlantic speak for us in California.



LIMITED BY THE FORMALITY OF THE STUDIO GARDEN. MR. MILLER WANDERED THROUGH THE EXTENSIVE GROUNDS OF THE FENYES ESTATE AND FOUND A SYLVAN SPOT WITH A POOL. THIS PAINTING REMAINS IN CALIFORNIA IN THE POSSESSION OF MR. AND MRS. W. C. BAKER, PASADENA, CONSIDERED BY MANY CRITICS THE MOST CALIFORNIAN OF THE SERIES PAINTED IN PASADENA.



JUST AS MR. MILLER WAS PACKING HIS SEASON'S PAINTINGS TO SHIP TO NEW YORK, A COLLECTOR OF NOTE WHO GOES TO EUROPE EVERY YEAR TO BUY OPJECTS OF ART, CAME TO THE STUDIO AND CARRIED OFF THIS PAINTING IN HER LIMOUSINE. THE PRINCESS OF THE LAND OF SUNSHINE, IN THE GALLERY OF MRS. ALLAN BALCH, LOS ANGELES.



CALIFORNIA OFFERS ALL SORTS OF SUBJECTS FOR PRINT MAKERS AND PAINTERS

The New Interest in Etching, *By* Arthur H. Miller

California Etcher and Curator of the Cannell & Chaffin Print Rooms





SCENES SUCH AS THIS IN THE RED ROCK CANYON ABOVE THE DESERT WHICH LIES NORTH OF OUR PROTECTING MOUNTAINS OFFER A CHALLENGE TO THE ETCHER AND REMIND ONE OF WHAT OUR AMERICAN PAINTERS OF THE HUDSON RIVER SCHOOL DID.

THE perfection of the photo-engraving process, which for a time seemed likely to injure seriously the existence of etching and engraving, by depriving the worker in these mediums of his livelihood, has ultimately succeeded in raising the standard of etching, for only as "fine arts" can it now be successfully practised. The etched line was always a favorite means of expression with the Masters, since it's discovery by the craftsmen of the middle ages, but in the nineteenth century it fell into the hands of copyists who misused it by reproducing paintings,—works depending entirely on tone for their effect,— in this essentially line medium.

When Whistler won his battle with the carping critics who protested against his "unfinished" etchings, he taught the public eye to rejoice in untrammeled line, and definitely placed etching once more in its true position—the most personal of graphic arts. With its new recognition came a revival of interest in collecting. The strange taste of eighteenth century England which preferred Hollar to Rembrandt, is incomprehensible to us. We have learned again to follow with delight those open lines, sparsely but intuitively drawn, which Rembrandt saved for the very heart of such a plate as "The Death of the Virgin," without feeling a lack of finish. Nor would we demand that the "Hundred Guilder Print" be etched all over with that amazing network of lines which lends richness of tone to the quiet, neutral portions of this masterpiece of etching, where the rich blacks and somber masses of shadows are only used to carry the eye to the figure of Christ. Yet it can be said of this superbly drawn figure that it is only a sketch.

Working only with black and white, Rembrandt achieved a poignancy of expression in his finest plates rarely equalled in his painting. Whistler is remembered as an etcher, for it is on copper he drew those nervous lines which were the direct response of his sensitive soul to the beauty of the world in which he lived. Haden insisted that a good etching should be drawn upon the copper directly, at a single sitting. Certainly spontaneity is an essential etching quality, and Hammerton's blunt statement that a "cold etching is a bad one" condemns many of those dull technical labours which cover large sheets of beautiful handmade paper with carefully placed, uninteresting webs of dead lines. The first quality requisite to the making of an etcher is a "living" line.

The growing interest in this art medium has produced a fine body of artists. D. Y. Cameron, Muirhead Bone, McBey, Lee Hankey, and the distinguished painter Augustus John, whose beautifully etched portraits disappear into collections almost as soon as they leave his press—these are at work in England. In France, Lepere, Brouet, Beaufrere are part of the revival of etching, which in that country has given birth to a new school of men who combine aquatint, soft-ground, sulphur-tint and other means of obtaining tonality with pure line drawing, in a manner perhaps derived from Goya. D. S. MacLaughlan, Arthur Heintzelman, Levy, Troy Kinney, Arthur B. Davies and others in this country make etchings which will live, and in California, thanks to the encouragement of associations like the Printmakers of California, the California Society of Etchers, and the lively interest which a few dealers take in young etchers, there are those working with copper and acid whose prints win national recognition.

The desire to own prints has ceased to be the special passion of the collector. People have discovered the lasting joy of owning a fine etching. Prints have come out of the portfolio into the frame, because that personal quality which is the special virtue of good etching, achieves a tie between the person and his surroundings in a peculiarly satisfying manner. Between the impersonal wall and the mind of the inhabitant, an etching can often be intermediary; for though on the wall as decoration, it can never be of the wall—its inception was too vital, the etching-needle lies too close to the impassioned fingers of the true etcher. He cannot disguise his true self; it will out upon the copper. Many an artist finds that while with charcoal he can make only a dull drawing, color will often lend the semblance of vivacity to a conception fundamentally unsound. This help is denied the etcher. So the keen-minded French say "On their good days, painters etch."

Discriminating people are discovering that a fine print brings them into contact with vigorous and original artists whose work would otherwise be inaccessible to them. In many of our cities print-rooms are forming a new cultural nucleus. In Southern California, the growing desire to see and own etchings is reflected in the presence among us of several new galleries in Los Angeles and Pasadena devoted entirely to this art.



THE PICTURESQUE STREETS OF EUROPE MADE DELIGHTFUL INSPIRATION FOR ALSON CLARK, ETCHER AND PAINTER NOW IN PASADENA, CALIFORNIA.

A GAME PRESERVE FOR CALIFORNIA

—By ALCYON ROBINSON
Los Angeles Chamber of Commerce

THE southern part of California has in the past been notable for its prodigal use of natural resources; but a new era is at hand when preservation of its woodlands and woodland creatures in the leafy retreats is being seriously considered. Rare plant life and precious waters, timbered tracts and mountain parks are to be the special care of the State and Nation.

Usually it is necessary for individuals and groups such as the Sierra Club, Chamber of Commerce of Los Angeles and other powerful metropolitan centers to call attention to the fact that laws are needed to safeguard our natural inheritance. An example of fructifying efforts by these organizations is afforded in the recent signing of the Congressional bill by President Harding, creating the Monument of Palms and saving to the enjoyment of future generations the only remaining native palms, found in the canyons near Palm Springs, approximately one hundred miles from Los Angeles.

This article will deal with the project to create a National Deer Preserve in the San Jacinto Mountains in the region touching the newly created Monument of Palms. H. R. 11581, introduced by Congressman Phil D. Swing, would set apart 26,000 acres of land ideally situated and suited to game-territory unfit for agriculture, timbering or other commercial uses.

Stretching over the top of Mt. San Jacinto and down its eastern slope to the desert, the tract embraces altitudes of 2500 to 10,805 feet and provides ample winter and summer forage that fatten our deer for the hunt. Too high to permit grains to mature, the meadows of the upper reaches provide pasture nine months of the year for the black-tail and mule deer of the region, while the remaining months the herds are forced out by snows to the desert, where century plants,



FIR AND PINE IN THE GAME PRESERVE AFFORD PROTECTION FOR GAME BUT ARE USELESS AS TIMBER.

cholla and other spiney fare of the Colorado Desert prove even more palatable than the tender grasses. Three plant belts supply foods within this forty square miles of projected park; and there is a plentiful supply of water from springs and snow-cold streams.

When this wholly unproductive area is converted into a sanctuary for deer, water will still be available for irrigation without depriving the "first families" of their drinking water in any season. It will be advantageous to future agriculturists who, in nearby areas, will plan to utilize the mountain waters now pouring wastefully down barren slopes.

Dry desert wind the year 'round fans yellow pine and white firs cresting the inaccessible rock ledges and makes their timber pithy. Moreover, lumbermen would never find an easy road into these forests, conveniently secluded for game within the Cleveland National Forest. And the turning of this unprofitable area into really serviceable lands is a bit of shrewdness on the part of those framing the bill.

Providing the measure passes in its present form, there will be no expense connected with acquiring the property. Half of the land, every other section, is owned by the Southern Pacific, which offers to trade its holdings for desert territory; and the other sections are already under federal control. The new preserve is to be administered by the Forestry Service under the Departmnt of Agriculture. State game laws will be rigidly enforced, restocking of game and planting grouse will be undertaken by the State Game Commission. Experts



HIDDEN LAKE, A SCENIC GLADE IN THE PRESERVE, ELEVATION 9000 FEET.

will be delegated to study the forage difficulties and diseases of the wild game of the region, and secure scientific breeding.

Although the measure aims to preserve deer, it is also intended to increase other native game and birds within the bounds of the reserve, including native big-horn sheep, fox, squirrels, not to mention one hundred and fifty varieties of song birds.

Recognizing the immediate need for such a preserve, the Los Angeles Chamber approved the bill in its present form and numerous commercial organizations in the counties of Orange, San Bernardino, San Diego, and Riverside have endorsed the measure. During the past season alone thirty bucks were killed in the region, a proportion too great for the resident herd not over one hundred and fifty in number.

Threatening to forbid the capture of deer entirely, because of its scarcity, interested individuals and organizations yet wish to avert this ruling and provide for an increased supply of game for the hunt by prompt action. As is pointed out by one of the chief supporters of the measure, southland deer may become an economic factor, and under the methods prescribed by the government, Southern California may develop as valuable game precincts as did Alaska; in the north country within twenty-nine years reindeer were increased from 1280 animals to 250,000. It is to California that sportsmen have turned for game with the continued shutting down of other deer quarries of the country and not to disappoint these sportsmen coming long distances, is the determination of supporters of the Deer Preserve. California has long been known for its hospitality and for its unlimited ability to satisfy a variety of wants along sport and amusement lines and its fame is not going to be dimmed as Land of the Chase. Nature lovers will be spared the ruthless destruction of these splendid creature since only in season will individuals be prey when wandering outside bounds of the reservation.

With the passing of wild herds of buffalo from the plains of Colorado and other middle western sections, the United States lost one of its valuable meat and leather supplies and to prevent the repetition of such wastage of our deer is to be effected through the painstaking care and vision of residents of this Southland, many of whom as artists and lovers of the great outdoors have come to know the lonely, picturesque haunts of our untamed brothers, forever inaccessible to the passing motorist by reason of unscalable approaches on the east. Biologists and ornithologists are as eager as are hunstmen for the preservation of the beauty in these wildwood solitudes that belong as much to future residents as to us who are fast civilizing this Southland empire.



SUNSET NEAR MOUNT SAN JACINTO, SAN BERNARDINO COUNTY, CALIFORNIA.

THE DESERT

By Anita Scott Lavagnino

Lonely? Ah, no, that could never be—
Only an infinite rest,
Where the sentinel hills brood slumberously
And there's peace in the quiet West.

What though my youth be past and gone!
Never a weakling tear,
For the twilight haze brings memories
And God is my neighbor here.

SOUTHLAND

Germany Over All of Us

IT has been suggested by an American from Boston that if we do not approve of the way France is attempting to collect from Germany it might be more satisfactory for us to pay France and Belgium what is due them and then collect the sum from Germany ourselves. Perhaps America's kindhearted methods might create in German profiteers a higher sense of business honor; but the German whine that echoes through our daily papers makes us hesitate to put our flabby leaders to the test.

Vive la France is the spontaneous cry that wells in the heart of every real American who has the patience and the brains to dig down through the twisted mass of words which comes to us from Europe and find a modicum of news. We have so many emigrants from Berlin's conquered Germany in our own communities that the papers think to please them by repeating German telegrams, forgetting, or not knowing, that America has always been a haven for those most dissatisfied at home.

Knowing how the world dreads another war, Germany, whose trade is war and whose strength lies in the world's fear of it, now shows her skill in propaganda to convince Americans that if a war comes it will be the fault of France. This very camouflage should warn us of the probable presence in Germany of arms and munitions for another war. One striking German characteristic which our boys learned to look out for in the trenches is the habit of accusing others of the things they intend to perpetrate themselves. They are so adept in the art of war, which they have developed into a perfect science and system, that they think only in terms of war and expect every one else to do the same. When, therefore, the allied armies learned their system and knew precisely what the German army would do and what the German war system expected them to do, they had only to do the opposite and the Germans were nonplussed. So precisely was the system carried out that our own individualistic soldiers learned how to continue alive under its murderous fire. If the allied armies had conformed to the regular rules of warfare as compiled by the Germans they would have been annihilated by the perfect German machine; and the German officers never understood why they were not.

Can we expect a nation, trained for forty years to think war and breathe war, to change in a few years of armistice?

By spiritual forces and by superior intelligence the world managed to stop this last invasion of the Goths and Vandals; and now this unconquered people, war-steeped and impenitent, tries clumsily to use the weapons with which it was driven back within its own confines. This effort is indicative of another German characteristic with which we should be familiar if we would save the world from the supremacy of a warlike race. For they are adepts at copying the inventions of other nations and using them in warfare, economic or military. We have so many shrewd salesmen of that type in our own country that Germany and her methods may be said to have won and germanized our methods of trade; but so far removed from American thought is the murderous idea of military warfare that we do not realize the fact that Germany would rather make another war than pay her bills.

True to form we now see Germany taking the art of advertising and propaganda, invented in America to arouse our own people, and use it shrewdly to persuade Americans that Germany is being badly treated at the present time. Daily papers this country over headline dispatches and letters from Berlin with such sympathy and docility that a stranger to the geography of the situation might think New York and Los Angeles are German cities and Berlin the favorite city of America—so lovingly has Germany thrown herself into the arms of our senators.

Realizing dimly that her trade of war is no longer honorable, Germany would have us think she has discarded it as a business and calls our attention to its threatened use in other localities. Striving to speak the language of the rest of the world so lately schooled in sacrifice and service, Germany asks of others *for herself* that which she should get down on her knees and grub for in order to give some small measure of reparation to a world she has insulted and condemned to untold suffering.

So has she overreached herself in the eyes of a world grown wise enough to read between the lines of dispatches from Berlin and Coblenz; so has she added to the disgust which Republics feel for a nation unable to govern itself yet presuming to conquer the world.

A Man's Speech to the "M. and M."

THE Los Angeles Times, from which the following excerpts are taken, reports the address given by Dr. Robert A. Millikan, of California Institute of Technology, before the Merchants' and Manufacturers' Association as "a revealing, straight-from-the-shoulder address on the European situation and its effect on industry and commerce." This Los Angeles daily has done a great service to its readers by printing this speech in full and we send it on to our readers for their study and cogitation in a condensed, but more permanent form.

The Merchants' and Manufacturers' Association, meeting at a banquet at the Ambassador hotel on January 22, heard first the speech of its president, I. H. Rice, on the fight which the association has carried on for the continuation of the open shop in Los Angeles. Speaking of strikes and the deplorable Herrin massacre, Mr. Rice showed the terrible cost to fruit growers and farmers in California resulting from the railroad strikes and pointed out the benefits accruing to both employers and employees alike when the open shop is established in a community, and men are free to run their own business, whether as president of a corporation or laborers by the hour.

"But while we are satisfied that workers and employers alike are here enjoying the most wonderful industrial and economic conditions in America, we must not slump into the acceptance of these conditions as comparable to the God-given climate that is our heritage. The open shop is a principle that will live only if the principle in all its details is right. For its greatest success, the open shop depends upon every employer so conducting his industrial relations that the open shop is the most attractive place for any man to work.

"It should be an axiom in industry that nothing is really settled until it is settled right and every employer may well accept at once the responsibility that is his to live and work for the open shop."

In the main speech of the evening, Dr. Millikan gave a forceful and logical arraignment of warfare as such; and analyzed the three great causes of war, the personal ambition of rulers, the false idea that the past has proved war to be a natural phenomenon, and, third, ignorance and selfishness. "The towering personal ambitions of single individuals or of small groups of individuals has been slowly and now wellnigh completely eliminated by the aroused conscience of humanity. * * * "The last war saw four czars dethroned and the species has now taken its place forever with the dodo as a rapidly vanishing type. But what was the cause of that particular war? Not solely the vaulting personal ambition of a group of would-be world lords. It was a philosophy of life which is in no wise confined to Germany, which made the last war and which is threatening now to make still more war.

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"The great war was in a very large part made by the Eduard Meyerses, the Smolletts, the Nietszches and the Bernardis of Germany who had convinced themselves that these armed clashes between nations are not only an ineliminatable but on the whole a desirable agency in the development of the race.

OPINION

"But mark you, that philosophy is not confined to Germany. Turn to 'The Crown of Wild Olives' and you will find one of the most inspiring writers of the English race speaking thus: 'I found (through the study of history) that all great nations learn their truth of word and strength of thought in war; that we were nourished in war and wasted by peace. In a word, that we are born in war and expire in peace.' The plain teaching of John Ruskin in that passage is, war is neither eliminatable nor undesirable, and that philosophy is widely current in the United States today and presumably is represented in my audience tonight, but despite that fact I wish to brand it as a demonstrably false philosophy which must be eliminated by your thought and my thought, by your word and my word, by your act, and my act. If that philosophy is correct, then neither you nor I can point the finger of reproach or criticism at Germany for bringing on the great war when she did.

* * * * * * *

"But no scientist today believes that we can predict the future solely by calling upon the lessons of the past, or that the law of the jungle must ever control in the affairs of intelligent men because it has controlled in by-gone days. Even the lessons of modern history, when rightly read, compel emphatic denial of such a point of view.

"The elimination of this second cause of war in the United States is up to you and me and every thinking man who can exert an influence against the policy which will make us in a generation as much of a robber nation as Germany ever hoped to be. You may be interested to know that an English friend of mine who has traveled largely and is a critical observer has expressed it as his judgment that there is more of the war spirit abroad in the United States today than he can see in any country of Europe. It is one stimulated by a few unscrupulous demagogues, and it feeds upon the third cause of war about which I wish to speak, namely, ignorance. Try to put yourself into the position of a citizen of another nation which you are disposed to condemn, and I should like to present to you this evening and to analyze with you the other fellow's point of view in Germany, France and England."

With consummate skill Dr. Millikan gave a clear view of disappointment, seen through the eyes of a young German, who called America to account for deserting Europe in its extremity. So, too, in France we are looked on as having failed to help solve the great and terrible problems of the war.

* * * * * * *

"The Englishman," continues Dr. Millikan, "thank God for him, has shouldered his burdens of appalling taxation such as you and I know nothing about, straightening his back, setting his jaws and saying, 'I do not want my descendants to ever say I did not pay my debts, and we are going to meet our obligations to the last cent whatever the United States may choose to do.' He regrets in the bottom of his soul our unwillingness to join him in trying to straighten out the present international muddle. He is extremely sorry that we did not go into the League of Nations, but Briton that he is, is keeping his mouth shut and sawing wood.

"The elimination of ignorance, the last of my three causes of war, however, is one which is going to be brought about very slowly and by a long process of evolution and enlightenment in which you and I and all the influences which contribute to the growth of the public opinion of democracy have a part.

"The elimination of war through the banishment of the false philosophy which has engendered the war spirit, and the banishment of the ignorance and prejudice upon which it has fed, may be a long way off, but I am optimistic enough to think it is coming and that you and I are going to have some part in the ushering in of a new day of international relations."

Not All Is Lost

TO THE BOYS who came home and who are now saddened by the thought that the work they did over there has been made of no avail by our present desertion of Europe, the following paragraphs from John Buchan's *History of the Great War* let in the light that surely shines ahead.

And so to those who hoped through dark days that dear ones shattered, broken by the crushing conflict might be spared to them, but who today are plunged into the deepest trial of their faith by loss greater far than had it come when all were keyed to sacrifice—may these last paragraphs of John Buchan's fine English prose embody what small mead of comfort lies in truth-transmitting words:

"The gains and losses are not yet to be assessed, but there is ground for humble confidence that that sowing in unimaginable sacrifice and pain will yet quicken and bear fruit to the bettering of the world. The war was a vindication of the essential greatness of our common nature, for victory was won less by genius in the few than by faithfulness in the many. Every class had its share, and the plain man, born in these latter days of doubt and divided purpose, marched to heights of the heroic unsurpassed in simpler ages. In this revelation democracy found its final justification, and civilization its truest hope. Mankind may console itself in its hour of depression and failure, and steel itself to new labors with the knowledge that once it has been great.

"The sacrifice was chiefly of innocence and youth, and in computing it there can be no distinction between friend and enemy. *Hanc ex diverso sedem veniemus in unam.* That Country of the Young knows no frontiers of race or creed. Most men who fell died for honorable things, and perversities of national policy were changed into the eternal sanctities—love of country and home, comradeship, loyalty to manly virtues, the indomitable questing of youth. Innocence does not perish in vain, against such a spirit the gates of death cannot prevail, and the endurance of their work is more certain than the coming of spring. The world is poor indeed without them, for they were the flower of their race, the straightest of limb, the keenest of brain, the most eager of spirit.

"In such a mourning each man thinks first of his friends; for each of us has seen his crowded circle become like the stalls at an unpopular play; each has suddenly found the world of time strangely empty and eternity strangely thronged. Yet to look back upon the gallant procession of those who offered their all and had the gift accepted, is to know exultation as well as sorrow. The youth which died almost before it had gazed on the world, the poets with their songs unsung, the makers and the doers who left their tasks unfinished, found immortal achievement in their death. Their memory will abide so long as men are found to set honor before ease, and a nation lives not for its ledgers alone but for some purpose of virtue. They have become, in the fancy of Henry Vaughan, the shining spires of that City to which we travel."

Perspective

UNLESS we know well what is the "close up" in a man's perspective, we do not understand him no matter how he may explain. Unless we realize that it is our very nearness to the earth that makes our night a dark one, we shall fail to grasp the universe of light extending out on every other side. "God is a Spirit" is the great answer to our epoch's questions. Nature's lavish sowing of seed until the earth is full of it—if earthly shell were the important part of life the waste would be inexplicable.

"Not by Might nor by Power" says the legend over the stage in our beautiful new theater in Los Angeles; and the context reads, "But by my Spirit, saith the Lord of Hosts."

TOWN AND COUNTRY CLUB FUNCTIONS

A HOUSE OF INFLUENCES—*By* ELLEN LEECH

If you were the grandson of a sea captain, and grew up on waters of Lake Erie, and finally owned a staunch little boat of your own on the Pacific, wouldn't you consider it a particularly good piece of luck when the opportunity came to buy a real home for yourself which had been built by a retired sea captain? Only the best of it is that he wasn't retired when he built it, but worked over it during the three months out of the year that the ship was in dry dock, while the rest of time, as he sailed the seas he drew sketches, planned and lived through the days in his dream house. But knowing very well that houses of dreams are not material enough for this generation, and he intended this to last for several, he took for ballast on every voyage a load of sand, pounded rock and such other things as he judged best for the composition of plaster,—that we now call cement. On shore he experimented with this plaster, but the walls crumbled at both the first and second attempts and it was only with the third venture that he was successful. In this completely so, as the house stands after nearly fifty years as a silent witness to the good judgment of the ancient mariner, with walls eighteen inches thick and the strength of solid rock.

The house, unlike those built by some men of the sea, bears no resemblance to a stranded ship, but the long lines of the roof are extremely pleasing and fit into the setting of huge pine trees and distant low-lying hills as perfectly as an artist-architect could desire.

While the lines are not of a ship, the wide verandah which runs around three sides of the house might be acclaimed a deck, and from the pitch of it would shed a heavy sea, though it is ever sun drenched rather than sea swept. Once inside the hospitable door, which opens at the first sound of the old brass knocker, the likeness is faintly reminiscent as here is the grand salon, with the dining hall beyond, and the staterooms opening cordially into this, the main heart of the house.



THE LONG LINES OF THE ROOF FIT INTO THE SETTING OF HUGE PINE TREES AND DISTANT LOW-LYING HILLS.

Practically no changes have been made by the fortunate present owner except in one room, opening to the North, a lovely studio window has taken the place of a door, and here Claude Putnam has his easel and works out some of the pleasant things that delight his friends, as well as the eerie things, which have gained for him among his intimates, the title of "Put, the Nut."

The custom of buying timber from old houses, churches, and even barns for use in the construction of new homes has steadily gained ground in the past few years, and the explanation offered has been that the aged timbers were so much better than anything procurable now. The real truth is that while it may be a wise thing to do, it is also an interesting thing to do, and the very men who would strongly deny such a motive, are just a little intrigued by the idea that some latent spell of enchantment may accompany the old logs into the new house. It is scarce likely that the business man of today would admit this but an artist is expected to harbor queer ideas, so it is no surprise to hear Claude Putnam admit his hope in buying the house was that certain influences might be felt emanating from the old walls. He holds every former owner and occupant of a house leaves an indellible trace of his personality, which, if true, means in this case no ordinary influences could be abroad in this house. The builder, the nice old man of the sea, was followed by a returned missionary from China, and he, in turn, by a miner. With this combination as an urge, things could not remain stationary around that house, and possibly because of the lingering sway of the miner it seemed impossible to resist excavating and exploring the foundation, which is in reality the first floor of the house, as the house proper is reached by a flight of ten or more steps. In the Southern states, especially around New Orleans, many houses are built along these lines, the first or basement floor utilized in many ways, due to the size of the family and the manner in which they live.

In this house, in San Fernando Valley, this first floor has developed along original lines and is a combination of studio, study, and "relief" room. In art the meaning of relief is given as "projection of a figure above the ground on which it is formed" and as it is a recognized fact that every artist must have some outlet for the fantastic dreams that haunt him, Mr. Putnam has provided here a retreat, where he may create some of the things intended, neither for the business nor the artistic world but merely for his own entertainment. Such a course is broadening, widens his outlook, and strengthens his ability to create, which is amply proven by the construction and decorations of this room. It is almost impossible to draw a vivid word picture of it because of no precedent from which to conjure descriptive phrases but visualize the dining hall of an ancient palace with the decorations of an Aztec temple. The great chimney at one end with its open oven, mutely suggestive of far away sacraficial days, furnishes a marvelous bed of coals for the grilling of steaks or chops and provides the motive for the dining hall, carried out by the addition of long, low tables of dark wood, with benches to match.

The decorations should be Oriental, if the influence of the missionary had been followed exactly, but through some means the art of the Aztec intervened and the four walls hold large murals of Aztec design, with several smaller ones and with germs of ideas for many more. These decorations are especially interesting because they are not merely put on to supply local color but are correct in detail and are the result of research through innumerable volumes, and access to photographs of many temples and old palaces. There is the Aztec "Salome," weaving her spells then as now; the ancient and honorable "God of the Soil," inviting the young man to "return to the farm"; the "Warrior Princes," in full regalia; and probably the most interesting—"The Aztec Madonna,' 'indicating the worship of the mother of a divinity, the source of everlasting life. It is engaging to note that while the stencils on each heavy beamed rafter are Egyptian in character and follow lines always found in Egyptian art, they are copied directly from an Aztec design.

Rugs of the hides of spotted cows break up the floor spaces, while all around the room on a wide shelf are objects of speculation from many ages and climes. Old pistols which may have armed the early pirates, dueling pistols of the days when honor could only shine forth resplendent in the day's dawning, and in close contact the skull of a bad hombre, who brought many a white man low until a sharpshooter bored a frightfully big hole through the top of his head. In sharp contrast is a well carved pipe of peace, smoked by some more gentle spirit among the Indians. Here and there spots of color are thrown from a woven piece, and, as if to hark back to the old seafaring gentleman, there is a walrus tooth brought down from the Alaskan regions, bearing in delicate carving the outline of the ship which hunted in the seas of the far north.



Philip du Bois.
THE PLEASANT UPSTAIRS STUDIO OPENS FROM THE DINING ROOM.

It is in these surroundings that fortunate members of the Artist's Guild are asked to dine, and to discussions of art, proving "many artists, many opinions," when the affairs are of an informal nature, as nothing of the Aztec or the bizarre has crept into the house proper. Upstairs the setting is perfect, as a comfortable home of the present day, with enough mahogany to light the shadows, with its warm gleams, and with a young son to be tucked into bed at night, whose small confidences of the day are ended with the drowsy murmur from the shores of the Sandman's Sea, "But, Daddy, I'm the Joyboat Baby, arn't I?" After which, who will say there are no such things as influences?

TOWN AND COUNTRY CLUB FUNCTIONS



Philip du Bois

THE FIRE IN THE GREAT CHIMNEY PLACE GLEAMS AND GLOWS AT ONE END OF THE AZTEC STUDIO.



THE BACK WALL OF THE STUDIO-STUDY, SHOWING THE LOW DINING TABLES, WITH THEIR ACCOMPANYING BENCHES.

A REAL COUNTRY CLUB IN SAN FERNANDO VALLEY

There are clubs that have achieved a homelike atmosphere through the efforts of the architect and decorator but in the case of the Hollywood Country Club it was "bought and paid for" literally, as the present club house was built for W. F. Holt, as a residence, and later sold to the club by Mr. Holt, who is now the very active and enthusiastic president.

Situated within a few miles of Hollywood and equally distant from Beverly Hills, the club forms a center and clearing house for the golfers of these two towns and for those of the San Fernando Valley who are not members of the recently opened Sunset Canyon Club.

The club lies along the Ventura Boulevard and may be reached by either the Cahuenga Pass or the Laurel Canyon Highway, the beauty of the drives in either direction adding to the many points of attraction the club has to offer.

One unusual feature of the club is the large space assigned to the quarters for the ladies. All country clubs provide a lounge, dressing rooms and lockers for the women members but in this instance the space seems more generous than is usual; a lounge, with a delightful sun room opening from it, a card room, and a writing room. So cleverly are the color schemes chosen and the hangings arranged that the sunlight seems to have seeped into every portion of these feminine upstairs quarters. The card room is done in rose, with tracing of black, while the writing room—well, possibly it is rose and grey but the windows disclose such a view, such a panorama of exquisite beauty, that indoors fades into the knowledge that desks, chairs and writing materials are available but there is a doubt that any human being could write a letter in the face of it. It might be possible to do a prose poem, if you happened to be that kind of a person, but unless made of the clay which forms the fortunate beings who write because they can't help it, whose words bubble forth, rather than burble, any composition would be hopeless. Even the water hazard in the foreground, which adds to the sportiness of the course, also adds to the joy of the visitor, who only sits and dreams as he glimpses the blue jewel set in the jade of the turf. Just down the terrace in a quiet pool floats a fat and happy gold fish, he may be, probably is, lonesome, but he adds another bit of color to the landscape.

It is possible that more space was given to the women's section than is customary in the hope that this may be a country club in a truer sense than in some clubs where the sole interest is golf. If the women throughout the valley find the club an interesting and entertaining point of contact, find that it reduces the idea of loneliness occasionally associated with suburban life, it may prove an ally to the family who want to live in the country and yet have a lingering idea that they may be losing something in leaving the city which the hills cannot provide.

Another pleasantly popular idea which is being carried out at this club is the provision of stables for the horses of members, and the supervision of the opening of trails and bridle paths throughout the hills and canyons along the edge of the valley. The skyline drive, which is to follow the ridge of the Santa Monica Mountains for eighteen miles, and to be known as Mulholland Skyline Drive, is just above the club. By means of these bridle paths and trails the members of the new Flintridge Riding and Hunt Club, of the Hollywood Sadle and Bridle Club, and the riders of Beverly Hills may plan meets, shows and hunts for all seasons.

The Santa Barbara Riding and Trails Association has shown what concerted action can accomplish when a well organized body of enthusiastic men and women are working to one end. The result of their work in one year seems almost incredible, but if that organization is responsible for practically eighteen miles of new bridle paths, and the opening of nearly fifty miles of old mountain trails, the various riding clubs of this immediate neighborhood, including Los Angeles, as well as Flintridge and the Beverly Hills clubs, may easily duplicate these results when they realize the desirability of having all the trails opened and a bridle path from Pasadena to Santa Monica including stopovers at Hollywood and Beverly. Such trails would provide week-end rides and add much to the interest through the introduction of new territory.

The members of the Flintridge Riding and Hunt Club are constantly doing something new. A paper chase added to the interest during January. More than twenty riders enjoyed the excitement of the chase to which the imagination added the thrills of a hunt.



RECENT BOOKS—REVIEWS

The Northward Course of Empire
Vilhjamur Stefansson
(Harcourt, Brace & Co.)

A collection of articles which have appeared from time to time in leading magazines. In them Stefansson seems slightly more impersonal—which is to be expected considering their nature—but every bit as interesting as he was in *The Friendly Arctic*. It is both a pleasure and convenience to have these articles dealing with the Arctic of today from several different angles under the one cover. They afford a splendid birds' eye view of the Arctic—its friendliness again, its future colonization, its industrial importance to the world and above all Stefansson's constructive attitude toward its problems. There are incidental bits of information, which stick in our minds—for instance one concerning the ostriches' stupid habit of hiding only its head, which it seems is utterly fallacious as the ostrich is a most canny bird, avoiding cleverly, its particular enemies. This fallacy, according to Stefansson, resembles many which exist at the present moment in chapters dealing with the Arctic in modern geographies taught in our public schools. There is a peculiar charm about Stefansson, who writes as scientist, poet, philosopher which makes the reader turn the pages in hopes of finding a likeness of the man behind the lines. But it is significant that neither in this book nor in *The Friendly Arctic* is there any picture of the author—such is the genuine modesty of the true scientist.

—*E. Taylor Houghton.*

PUBLISHERS' NOTICES

ALFRED A. KNOPF, PUBLISHER: THE OPINIONS OF ANATOLE FRANCE, Recorded by Paul Gsell. Translated from the French by Ernest Boyd. "Paul Gsell was one of the regular frequenters of Anatole France's weekly gatherings at the Villa Said and this book is a charming picture of the great French sage, of the library filled with rare and venerable tomes, of his works of art, and of the responsibility of the master himself. The themes upon which Anatole France embroiders are those which one would expect from the creator of Monsieur Bergert and Jerome Coignard; the tale of his adventures as an Academician; the eloquent apologia for skepticism; the divine art of writing for the theatre; his collaboration with Sarah Bernhart; his discussion of art with Rodin; the basis of patriotism; the Russian revolution; and finally the omnipotence of illusions."

THE MACMILLAN COMPANY: THE NEW IDEALISM by May Sinclair, author of Mr. Waddington of Wyck, Mary Oliver, The Tree of Heaven, The Life and Death of Harriet Frean, etc. "In her preface the author attacks the position of realists with the words, "The old Idealism, the Idealism of the eighteenth and nineteenth centuries of Berkeley, of Kant and Hegel, will have to go, and give place to an idealism which will take serious account of the world of space and time.' In her discussion of the theories of Bertrand Russell, Bergson, Einstein and the lesser lights of philosophy she makes her points with keenness and humor and her contentions as to the primary and secondary consciousness and the ultimate consciousness that sustains the universe are cleverly and ably stated."

HOUGHTON, MIFFLIN COMPANY: THE CUCKOO'S NEST by Christine Jope Slade is a story of society and bohemian life in present day London. The lives of several idealists and materialists hopelessly entangled are straightened out ingeniously.

BIG LAUREL by Frederick Orin Bartlett is a tale of romance and adventure in the Southern mountains by the author of "The Wall Street Girl," "The Triflers," etc.

THE PENITENT by Edna Worthly Underwood is a historical novel of Russia of a hundred years ago. The chief figures are Alexander I, Tsar during the Napoleonic era, and Pushkin, the famous Russian poet. The novel is the first volume of a triology that will picture the crumbling of a great civilization beginning with the time of Napoleon and ending with the present day.

DOUBLEDAY, PAGE & COMPANY: CERTAIN PEOPLE OF IMPORTANCE, by Kathleen Norris, is a chronicle of individuals with all their pettiness, loves, passions and generosities, their joys and agonies. It represents a certain phase of American life.

MARBACKA, by Selma Lagerlof. "Selma Lagerlof is now engaged in writing her memoirs. The first volume which has just appeared in Sweden deals with her childhood. Its title is "Marbacka," the name of her father's home which she recovered and rebuilt as a harbor for her old age. This book, like her first one, "Gosta Berling," is a series of short stories strung together like beads on a common thread, but the style has changed from a restless vibrant staccato to a stately, measured rhythm."

MY EXPERIENCES IN SCOTLAND YARD, by Sir Basil Thomson, the chief of the British Secret Service from 1913 to 1921. "The responsibilities of Sir Basil Thomson, son of the late Archbishop of York, have been unprecedented. During his eight years of office, he directed the Secret Service through a World War, the Irish uprising of 1916 and an extensive revolutionist movement. The story of his encounters with the outlaw world of criminals, anarchists and spies is none the less fascinating because it is actual fact."

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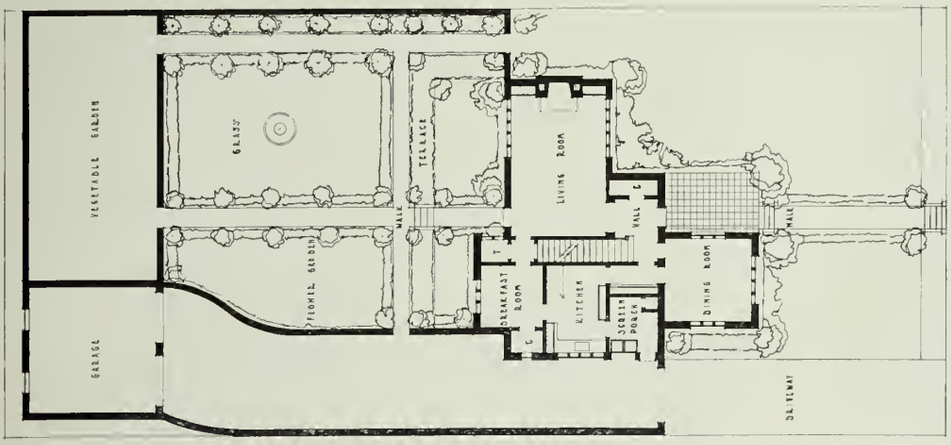
Chairman Small House Committee
Los Angeles Architectural Club

WHEN it dawns upon the public mind that it is possible to travel from one side of the city to the other without seeing one good small house, we can hope for an improvement in the appearance of the suburbs.

This condition which has been brought about by the rapid growth of the city, is giving our outlying districts a character which is anything but beautiful, and will eventually bring much discredit to our community. There are many indications that the public mind is hoping and looking forward to a time when our small houses, no matter how inexpensive or small they may be, will have architectural merit. It is not an uncommon thing these days, for the person who is to build, to ask, "How may I spend my money in the most practical and artistic manner?" Many of the big organizations who build great numbers of houses of this type to sell, realize the enhanced valuation of these houses, if some attempt has been made to give them architectural interest.

Unfortunately architectural interest has been aroused by freakish roofs, loud colors, poor detail, and poorly proportioned openings, combined to make a design which will catch the eye. Numerous streets in Los Angeles, are lined with such houses, which give to the casual observer somewhat the effect of having attended an exhibition of futurist paintings. As the futurist art is concieved by most people to be a side step from real art, so are these so-called "jazz" houses a side step from real Architecture, nevertheless, by the very fact that these houses meet a ready sale, we are encouraged, for it shows that the public is at least interested in the attempt to do something architectural with a small house. The big problem for us today, therefore, is to find a plan for guiding the public taste in the right direction, by providing a means of education in the right way, and then to place at the disposal of these people a means of obtaining a plan for a home of good character.

Many attempts have been made by various organizations to provide the home-builder of moderate means with plans which will bring about this result; all have met with some success. The average home builder has always felt that he could not afford to go to an architect, for the fee that an architect must have



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to design a house is more than he, the owner, can afford. The Architecural Club of Los Angeles is attempting to solve this problem and make it possible for the person building the small house, to have the advantage of the best architectural advice for the smallest possible fee. Thus the folowing scheme has been devised.

A competition has been instituted among the members of the Club for a small house with living room, dining room, two bed rooms a bath and screen porch, to be built on a fifty foot lot. When the designs are submitted they are to be judged by competent architects, and those considered worthy will have completed working plans and specifications made, and will be for sale by the Club. The number of plans sold from one design will be limited to ten, with the hope that ten houses of a kind will not be noticed in a city of this size.

The competitors in this competition are employed in offices of the best Arhcitects of Los Angeles, and the designs submitted will meet with the criticism and help of the ablest Architects in our community. The cost per plan has not as yet been determined, but it will be so small that the average builder will feel able to pay it. Already the Club has received many applications and the scheme promises great success.

The drawings of the successful competitors will be on exhibition at the Arhcitectural Club rooms on Santee Street and the selected plan will be published each month in California Southland.

FEBRUARY PLANTINGS

AMONG the annual flower seeds suitable for sewing outside in full sun this month are sweet alyssum, candytuft, centaurea, clarkia, cornflower, eschscholtzia, gypsophila, helichrysum, laptosyne, linaria, lupines, poppies, salpiglossis and Virginia stock.

Others that will stand shade are godetia, mignonette and nemophila.

Asters and zinnias, if wanted to bloom early, can be started in frame or greenhouse. If greenhouse has some heat, start seeds of ageratum, amaranthus, balsam, begonia, celosia dahlia, lobelia, petunia, salvia, tithonia and verbena.

This is the best month for setting out deciduous shrubs, fruit trees, grape vines, berry plants, rhubarb, asparagus and horse-radish. Pruning of deciduous fruit trees and vines should be finished this month.

It is well to spray them with lime-sulphur after pruning and before they come out in blossom.



HUNTING SCENES LIKE THIS WILL BE IMPOSSIBLE IN THE FUTURE UNLESS SOUTHERN CALIFORNIA PRESERVES HER GAME IN SUCH NATIONALLY CONTROLLED AREAS AS SET FORTH BY MISS ROBINSON ON PAGE 13.

A BIRD PARADISE

By THERESA HOMET PATTERSON

IF there were a sign "Park your car here," at the entrance of Griffith Park it would be to discover a Paradise never dreamed of by those who dash in and out of the park in a closed car.

Given a sunny hillside with berries, a roadside tangle, a bank with weed seeds running down to a green meadow with marshy spots, —a willow-bordered river, and all at the foot of a mountain; and there will be concentrated there about all the birds found in that latitude, altitude and season. However, the weather this winter has been little guide as to when the birds should arrive or depart.

Swinging into Griffith Park the hillside at the left is reddened with California holly, thanks to the enforced law which prevents the picking of it. The eyes of twenty-five Audobons could not identify all the birds that animated that hillside one morning. The Linnets and Purple Finches (as if with an eye for matching colors) and all the other berry pickers were feasting there, including the exquisite Cedar Waxwings, Blue-jays,—who also act as policemen, letting no one slip up on them unawares!—and (again matching color) the robins. A Road-runner jogged along awaiting a challenge to show his jack rabbit speed.

Below the road on a topmost spray was the Brown Thrasher, his tail taking the same downward curve as his bill which made him look like a rainy day, while he sang like an Easter morning. There was a background of chattering Bush-tits, scolding Kinglets, and merry "chick-a-dee-dees" in the oaks and peppers. The Western Gnat-catcher in his bluish suit and the Audobon Warbler—that mite of perpetual motion touched up with yellow—were snapping up the insects. The Prince of the Flycatchers—the Phainopepla—sat atop a tree, irridescent and splendid, his red eye alert for game which gave him an excuse to spread that unsuspected white in his wings and turn a few somersaults in the air, returning with a "qut." Believing in balanced rations, he takes pepper berries with his meat.

The Kildeers were crying and six or more rose at once from the marsh. Close by were the Meadowlarks, startled now and then by the shadow of a hawk. Redtailed, Sharpshinned, Cooper and Sparrow Hawks sailed the air while the Towhees and Gamble-sparrows (pals, they are) scratched for a living.

A whirl of Juncos led around the bend where the "wake-up," "wake-up," "wake-up" from the sycamores identified the California Woodpeckers. The Red-shafted Flickers gobbled up ants wherever they could be found. When he called, "if-if-if-if-if-if" he may have been trying to give some reason why he hadn't a real song. A pair of red-breasted Nuthatches spiraled around the big trees, heads or tails down, it mattered not!

It was all most interesting, but from the sightly path above the aviary the birds put on a colorful pageant.—Say Phoebe demonstrated what a crack shot she was. Five blue-birds posed in the reddest bush of holly. The pageant ended with a grand line-up on the telephone wire of all actors, Bluebirds, Linnets, and thirty-six Gold finches by actual count—all facing West as if to receive applause from their audience.

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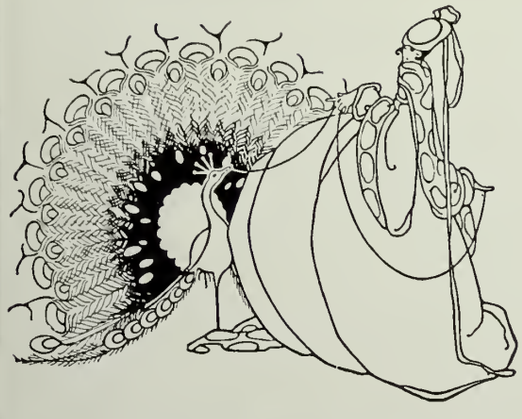
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RECENT DEVELOPMENTS IN RADIO

CONTRARY to the belief of many persons, who base their opinions on sensational articles appearing in the press and popular science and radio magazines, radio, insofar as it concerns the average person, has reached a stage of development that very closely approaches standardization. The developments of the past year have been in minor details and I look for the same sort of development in the near future. Those who bought good receiving sets of standard makes a year ago, have just as good sets as they could buy today, and by purchasing audio and radio frequency amplifiers and loud speakers (if not already owned) which can be connected to the sets they already own, they will have just as good sets as if they had waited till the present time to buy them. In the latter case they would have missed a whole year of good wholesome entertainment. I predict that there will be no change that will make those same sets out of date a year from now.

The real improvements in radio for the past year were in better broadcasting stations and better programs. The development on the Pacific Coast in that line has been greater than elsewhere. Late in 1922 KHJ, The Times, Los Angeles, closed their old fifty watt station, from which they had been sending out excellent programs, and opened up their new five hundred watt Class B station. Early in January, Hale Brothers in San Francisco opened a similar station, KPO, and on Saturday evening, January 27th, the new Class B station of Earl C. Anthony, Incorporated, was opened in Los Angeles. This latter station is a sort of a Radio Central, for not only are programs broadcasted from the station itself, but from the studios of the old stations of the Herald and Examiner connected with the central station by special input panels and telepone cables. Orchestra, organ recitals, grand operas, and other entertainments will also be broadcasted from this station, KFI, in the same manner from various theatres and halls in the city. If a prominent speaker addresses the Los Angeles Chamber of Commerce or City Club, for instance, you can turn on your receiver and listen to him, in the comfort of your own fireside and armchair. The vision that Edward Bellamy had and gave to the world in his "Looking Backward" many many years ago is now the commonplace fact of today. Though he thought it would be accomplished by the wire telephone. The actual accomplishment by the radiofone is much more wonderful, especially as the voice freed from the confinement of wires and cables is much clearer than over the telephone.

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THE MONEY MARKET

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THE skeleton of currency inflation, the economic member of the Four Horsemen of the Apocalypse, is once again in the saddle of American thought. To date, fortunately, his course has been confined to the corn belt, but there is grave danger that his grizzly presence will be felt in the industrial and larger commercial centers of the country unless some heavy obstacles in way of very plain speaking from authoritative sources, such as the Treasury Department, the governors of the regional reserve banks, and others who can command the public ear, are laid down.

Henry Ford and Thomas A. Edison, capitalizing the public confidence they enjoy by reason of their tremendous accomplishments in their specialized fields, more than anyone else have boosted this figure of inflated currency back into the saddle. Mr. Ford's proposal that the government issue new currency sufficient to pay for the "Mussel Shoals" plant and Edison's forcefully presented suggestion that warehouse receipts be made the basis for similar new issues, together with the farmers' readiness to believe that all of their ills are attributable to the inadequacy of our present money supply, joined with the proposals of certain equally cracked, self-styled economists occupying seats in Congress, that Liberty bond issues of the country be legalized as security for issues of national bank currency, are the supports for this rider of economic distortion.

If the mere multiplication of money represented a corresponding multiplication of wealth, then any or all of the above proposals would work. But currency is not wealth. Wealth is made up of those things which we eat up and wear out in order to live. Currency, or money, is but the counting system which we use conveniently to sum up the real wealth of the country and expedite its distribution. The wealth of the country is the wheat, wool, cotton, iron and copper ore, petroleum, etc., which combined with that other great element of wealth, labor, skilled and unskilled, produces the essentials and refinements of living.

To say that money is wealth and therefore is possessed of any power of its own, is to say that the starving man on a desert island would find a million dollars of money more valuable than his last loaf of wheat bread. In such a situation the loaf of bread is all the wealth the man possesses, inasmuch as he cannot eat the million dollars, nor wear it, and its purchasing power for his purposes is limited entirely to the loaf of bread which he requires for a continuance of his miserable life.

Before the war a meal could be purchased in Germany for four marks. The same meal in Germany today costs twelve thousand marks. The answer is that the meal and not the marks is the wealth of the equation—the quantity of marks required to command the meal being only in proportion to the amount of currency existing in Germany pitted against the genuine wealth which they represent as units in a counting system.

We in America tasted little of the bitterness of currency inflation as a result of the war. That little, however, should have been sufficiently bitter, as represented by the throes of liquidation through which we passed throughout 1920, to have convinced us all that there could be no reversion to such a state. For us now to increase our currency circulation without correspondingly increasing the true wealth of the country which that currency is supposed to represent, would be to have the farmer, who apparently looks to it as the particular remedy for his ills, with two dollars of purchasing power available against his wheat supply where there was but one dollar before. Correspondingly, he would supposedly obtain twice the price in money for his wheat that he has been obtaining. This is apparently the only result he has in mind from currency inflation. But currency is not the price of his wheat. The price of his wheat is represented by the labor, farm machinery, clothing, transportation facilities, food, etc., which the currency he receives will purchase, and where these constituents of genuine wealth are not increased in quantity to meet the increase in currency, the farmer must pay for them double the price which he previously did, so that although he has received two dollars where he received but one previously, his two dollars actually have no greater purchasing power than the old dollar at which he grumbles so greatly today.

In this vicious cycle of currency inflation loom up the strikes that would come when workmen, whose wages were not instantly raised to meet the new ratio to actual wealth, found their wages possessed of but half the purchasing power they previously had, and all the unsettling influences that increased prices for every form of service and commodity bring.

If Mr. Ford and Mr. Edison wish practical solution for the farmers' problem, which is after all the manufacturers' problem, and the railroads' problem, and the laborers' problem, and the bankers' problem, then let them turn their eyes to disorganized Europe and remember, as America must always remember, that her basic prosperity lies in an assured and stabilized market abroad for the surplus of farm products which this country always has for sale. Until an economic stabilization of Europe has been obtained, and parenthetically it cannot be obtained until America plays a full grown man's part in attempting its accomplishment, the farmer of America will be cursed with an unmarketed surplus that will keep the price for his commodity low, and no trick manipulation of a counting system will afford him relief.

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MOTORING FORTH IN SEARCH OF A HOMESITE

THE FASHIONABLE QUARTER, FLINTRIDGE ---*By Elizabeth Whiting*

WITH the whole of California before one the choice of a home becomes a fascinating occupation.

From the great group of tourist hotels, parties motor forth each day in search of interesting territory or some new thrill. Subdivisions and town lots greet one on every hand and soon the lovely landscape will have disappeared from those portions of the country chosen for industrial purposes. It therefore behooves us to enter the hill country and leave commerce behind—the blessed hills of Hollywood, Verdugo and Flintridge. Flintridge, purchased some years ago by Ex-United States Senator Frank P. Flint, has many advantages, not the least of which is the fact that foresight and acumen were used in planning its future and its ideals are those of the homelife of the country gentleman of the old south.

Today it is the selected district, the distinctive residence community of suburban Los Angeles. Its Country Club became at once one of the Southland's social centers and the beautiful homes which are springing up on every side of its curving boulevards warn us to hasten and decide if Flintridge is to be our choice.

Westward and northward the course of home building takes its way. Through La Cañada Valley where artists hide their studios and flower farms bloom, one motors on, choosing here and there a building site. If a town among the hills is your chief aim and object you should investigate the most charming spot in Monte Vista Valley, Sunland town.



FLINTRIDGE, THE DISTINCTIVE COMMUNITY OF SUBURBAN LOS ANGELES. RESIDENCE OF ALEXANDER DRYBOUROUGH, ESQ.

WITH its central park of live oaks preserved, Sunland bids fair to be the most distinctive California town we have. Sloping fields all about give sites for little villas and olive trees and vineyards add beauty to environment. Industry is there in the form of olive factory and other fruit canning—and all that nature can do to make cool breezes down the canyon in summer and protecting hills in winter combine to give the prize in climate to this handsome, thriving little California town.

DOWN in the valley west and north of Los Angeles, where the aqueduct comes to the land it was built to water and supply, is a thriving village—Owensmouth.

Owensmouth is on the Southern Pacific railroad and the Pacific Electric, thus affording it ample transportation. It has a $125,000 exceptionally well equipped high school, where not only the usual academic studies are taught, but manual training, agriculture and horticulture.

AN extract from the Van Nuys News:—

"Van Nuys is today the center of great real estate developments that are rapidly claiming the large ranches that have been devoted to farming and transforming them into small suburban homesites.

On all sides, north, east, south and west of this city, subdivisions are being opened, which are meeting with success and are locating in this community many new families."

THE THIRD IN A SERIES OF LESSONS ON PROCESSES IN HANDICRAFT

THE LURE OF BEADS—*By* EDNA GEARHART

THE bead may be a simple thing, to charm the heart of child or savage, but it has a tremendous economic and aesthetic importance in the history of races. The lure and the color of beads—shimmering piles and undulating ropes of seductive drops of rainbow in Venice' glowing plaza; the barbaric pomp of turquoise matrix and dusky wampum linked with virgin silver in Albuquerque's Indian stalls; mysterious ropes of amber and coral and strange exotic robes of bead net work in that enthralling room of Egyptian vanity and pride in the Metropolitan Museum of New York; a woven bead necklace of delicate design slowly growing under persistent, plucky fingers of the big Wyoming cow puncher in the amputation ward of a base hospital in the Great War.

It is probable that beads have always been in use ever since prehistoric man had his first naive inspiration to add to his own personal charm; and styles and dynasties may wax and wane, yet beads are always in demand. Primitive man used berries, beans, seeds and shells for beads. Later he made beads of shell and stone, ground and drilled by hand.

Glass beads are supposed to have been first manufactured by the Phoenicians more than three thousand years B. C., and were used by them as barter. They are found in the ruins of Assyrian temples, as decorations of Egyptian mummies, and in the graves of ancient Greeks and Romans and Britains, and in the tombs of Herculaneum. These ancient glass beads were as varied and colorful as they are today, opaque and transparent. In the Egyptian tombs there have been found the most fascinating necklaces of beads made of amber, and coral, and turquoise and gold, strung in a variety of ways, in single strands and in a combination of strings in different sizes, shapes and colors. They were woven also into wonderful breastpieces that held together the robes of bead network, worn by beautiful maidens.

The manufacture of glass beads was introduced into modern Europe by the Italians, and Venice is still the principal center of the industry. Glass beads were introduced among the American Indians practically with the discoverey of 1492. They were substituted for porcupine quills in an art of design and decoration that was already completely and beautifully developed.

Some of Miss Gearhart's Charming Necklaces in bead work are being photographed and will be shown in a future number of California Southland



CARVED BIRD BONE NECKLACE, EACH BEAD INCISED WITH DECORATIVE PATTERN. COURTESY OF THE SOUTHWEST MUSEUM, LOS ANGELES.

There are three processes possible in bead work; stringing them; applying them to cloth or leather in embroidery; and weaving them, generally on simple looms, with threads forming a warp and weft. The Indians have used them not only as a personal ornament, but also most quaintly to beautify household utensils, and articles for ceremonial use. Wampum, the genuine bead, is beautiful and costly, made of clam shells or abalone, and drilled by hand.

The study of the various designs and patterns used in the different tribes, is a fascinating one to artist and craftsman. The motifs include geometrical designs, and interpretation of flowers, plants, birds, and animals, having originally a religious meaning and symbolic significance, a sort of permanent prayer in effect, and yet executed for the pure joy of beautifying the articles of daily use.

With little looms fashioned after the pattern of the simple Indian device, many sophisticated workers of today are engrossed as devotedly as were the Indians in the weaving of beautiful necklaces to add the perfect touch of color and pattern to a smart costume. The process requires infinite patience, and the deft touch of skillful fingers. A carelessly made chain is a cheap, unlovely thing of no merit, but in the descriminating hands of a real craftsman, the woven bead necklace may grow into a rare mosaic of vibrating hues, and fine pattern, and graceful lines and spaces, a thing of intimate charm and rare aesthetic value.

The motifs must be most carefully adapted to the limitations of the process, the actual number of beads and weft. From seven to fifteen beads, preferably uneven numbers, form the most effective widths. The search for appropriate motifs is an alluring one. Geometrical designs, bird forms and flower units are the best, in simple balanced arrangement, with little detail. The most charming bird forms can be found in the old Byzantine textiles, and Assyrian sources, and the early cross-stitch patterns of Italy and the Greek Islands. The geometrical designs of the Sioux, and the exquisite flower patterns of the Huichol Indians of Mexico give delightful inspiration. Only crystal or opaque beads should be used, as the dyed and lined beads too soon lose their beauty. Although modest in price, and simple in technique, the weaving of beads is a fine and dignified craft worthy of development.

SAN FERNANDO, THE BLESSED VALLEY

By JAMES FARRA, *Agricultural Department University of Kentucky 1909-1912*

SUNSHINE, fertile soil, ample pure water, the three essentials of prosperous agriculture bless the San Fernando Valley. Ranchmen of the valley do not waste their blessing. Their soil never rests nor does it need to. Intelligent tillage and crop rotation keep it in constant production.

In the summer deciduous fruits, apricots, peaches, pears, plums and luscious vegetables of almost every known variety grow in great abundance. In the Autumn, walnuts, olives and beans mature to bring happiness to the valley and in the winter golden oranges, lemons, grapefruit, the humble cabbage and festive lettuce bring good fortune.

There are in the valley about three thousand acres of apricots, the same of peaches and three hundred acres of pears. Of olives there are some fifteen hundred acres—giving to a part of the valley the name Sylmar or a sea of trees. Walnuts cover over six thousand acres, some yet young but growing with vigor and much promise of heavy production. It is between the rows of these young walnut trees that much of the winter lettuce and cabbage is grown. No rest for San Fernando soil. It produces bountifully and builds for the future at one and the same time. Beans and other paying summer crops follow the winter crops in their season, between the rows of trees. Fourteen thousand acres of oranges and five thousand acres of lemons and grapefruit help to keep the valley ever busy.

Most of the products of the valley are prepared for market on the ranch, in the valley towns, or transported by motor truck to Los Angeles for direct distribution, but it seems a really splendid opportunity is neglected by these vigorous valley towns when they do not provide municipal public markets, a place to which the shopping motorist might go to buy direct from the actual grower, or his agent, the tempting products of the valley.

Soils of the San Fernando Valley vary from a red granitic loam on the mesa through the various types of light sands and gravelly loams in the washes to a dark heavy loam in the floor of the valley. On the mesa, citrus fruits, oranges and lemons flourish, also the succulent avocado. In the sandy and gravelly soils grapes, olives and peaches do well; while in the heavy loams walnuts grow luxuriantly. Productive soils, all of them, when properly managed.

Alfalfa makes eight or more tons to the acre, beets the same, beans a thousand pounds and if you ask any ex-service man, he'll tell you that is a lot of beans. Deciduous fruits make from



AN INTIMATE VIEW OF THE HILL COUNTRY BACK OF LOS ANGELES. CALABASAS ROAD NEAR VAN NUYS.

three to four tons to the acre, walnuts from a thousand to two thousand pounds, and grapes make enough for everyone to be happy, but that's another story.

Water brought by wise men to quench the thirst of a parched pueblo has made a mighty city and the San Fernando Valley, a part of that city actually within its limits, has sprung like magic from a rugged cattle range to a productive garden spot, dotted with prosperous towns which reach out their hand to each other and the parent city.

The city is creeping out into the valley toward the tons along each well beaten path. Through the Cahuenga Pass from Hollywood along the beautful Ventura Boulevard and up along the foothills where the new Mulholland road will run, the city is pressing forward. The full grown city will stretch its feet to the ocean, rest its head upon the mountains and lay its outstretched arms into two wondrous valleys, one of them the San Fernando, while within its mighty chest will throb the heart of commerce.



ONE OF THE BUILDINGS OF THE HIGH SCHOOL AT SAN FERNANDO CITY, CALIFORNIA.

SAN FERNANDO, THE FIRST TOWN IN THE VALLEY

By BESS MUNN

HISTORY has repeated itself at San Fernando, the first town of the San Fernando valley.

The San Fernando mission brought the first activity to the rich valley whose desert like aspect hid realizations only now becoming manifest. That these realizations even in a small degree depended upon irrigation the mission fathers knew and the first steps toward irrigation of valley land was undertaken by a system of reservoirs and canals fed by the waters of cienegas near the mission. There,



EVENING IN THE FERTILE FIELDS SAN FERNANDO VALLEY, CALIFORNIA.

on a miniature scale the replica of the great Los Angeles Acqueduct watered the gardens and groves of the mission for many years.

At the time that Chas. Maclay, G. K. Porter and Ben Porter bought the De Celis holdings in the valley, in 1874 the mission system was extended and later taken over by the Porter Land and Water Company. It is further probable that an irrigation system in conjunction with the mission system was operative in Pacoima canyon as indications of canals and reservoirs have been found near the site of reservoirs built in the late 80's by the Maclay Rancho Water System which supplied the city of San Fernando from wells located in the canyon. During the past two years San Fernando has added a reservoir adjacent to the city which has a capacity of three million gallons.

Following the introduction of a new concept of life which the fathers brought to the valley little change occurred until nearly a hundred years later when San Fernando was made the terminus of the Southern California line of the Southern Pacific. This brought another phase of life to the vast stretches of acres as yet lying uncultivated except about the mission. The San Fernando hotel built in 1875 when a stage line connected San Fernando and Caliente to the north has during the past month been razed to make way for a business block. This old frame building was the center of social life of the valley for years. Shortly after the arrival of Mr. Maclay and his family at San Fernando work on the Newhall tunnel by a crew of two thousand Chinese was undertaken. Work was carried on day and night and supplies for the hill side community which existed on the wooded Newhall hills were secured from the stores and stations at San Fernando.

During this same period the Cerro Gordo mining company with properties at Owens Lake freighted bullion to San Fernando where it was placed on cars which in turn took it to Wilmington where it was shipped by boat to northern smelters. Fifteen hundred mules and two hundred men made up the freighting service. These two developments gave San Fernando first place in the valley and it became a place of town lots and community development under the supervision of Mr. Maclay. A theological school established by Mr. Maclay north of the town site was later moved to Los Angeles and the buildings taken over by another, secular college, now a prosperous institution increasing in size each year. City property sold for from six to twenty dollars a lot when the town was first laid out. Today the same property, part and parcel of a community of five thousand, is selling by the front foot.

Not only has the valley known an earlier irrigation system but a street car system as well. In the early days of San Fernando a hotel built by G. K. Porter near the mission attracted many to the town and valley. A street car between the town and this hotel as well as between the town and the Maclay school gave the valley its first local transportation system. Horse cars of course they were.

Since the first activity in 1874 San Fernando has held its place as the largest valley community. And within the past ten years since the water from the Los Angeles aqueduct has brought every sort of agricultural development it is taking the lead in distinctive undertakings. Freesia gardens under the direction of Alois Frey, who holds thirty acres for the culivation of brilliant, specially propagated freesias; the two-thousand acre olive grove of the Sylmar Packing Corporation; the rose gardens of Los Angeles florists; the nurseries of choice fruits and berries and shrubs, indicate the centralizing of new and prophetic industries at and about San Fernando. Citrus fruit, vegetable, melon, and dairy acreages in every direction from the city are interspersed with deciduous fruit orchards and the business development of the valley's first town reflects with accuracy the development of each section of the valley known as the market basket of Los Angeles.



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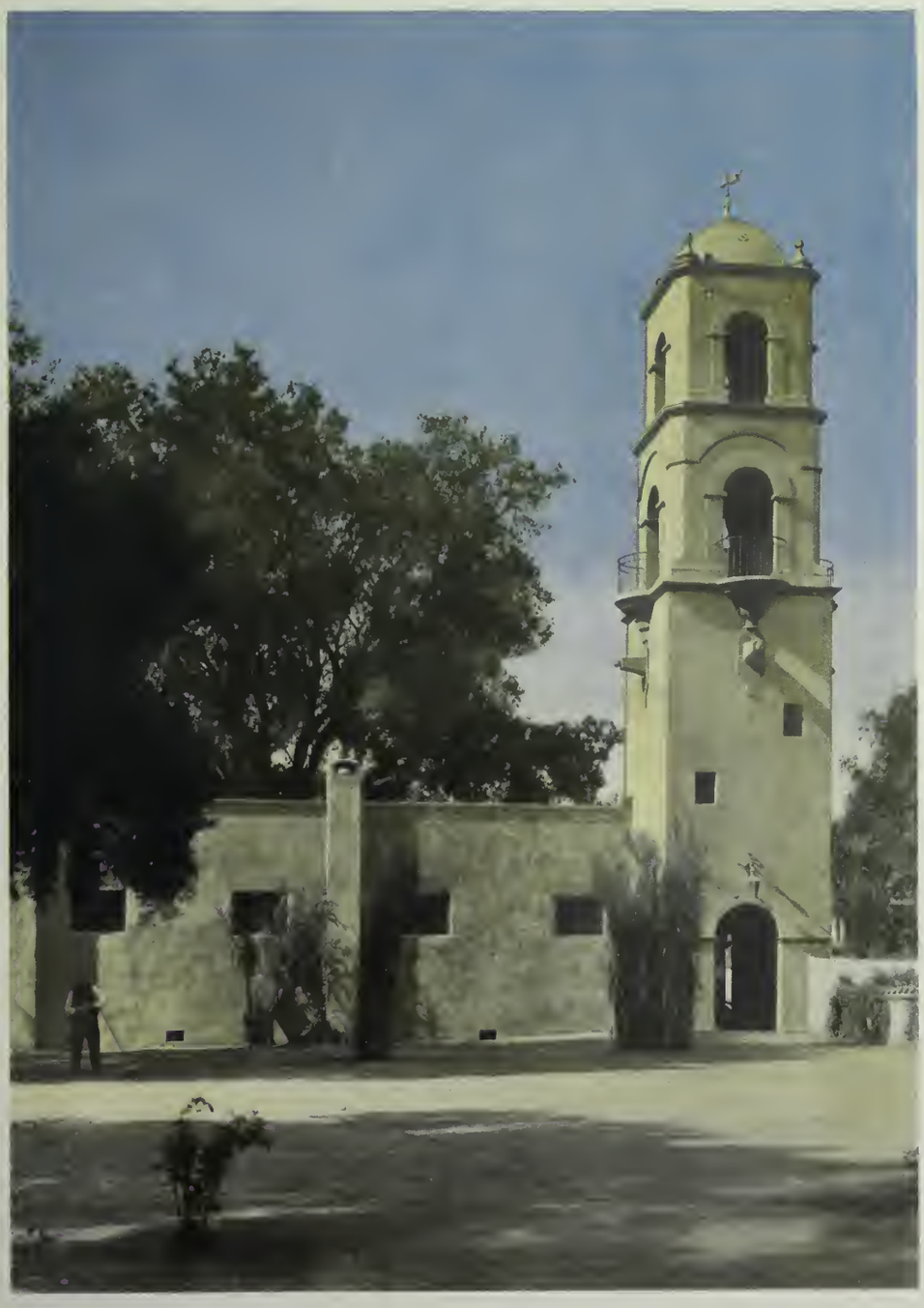
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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

Clubs

VALLEY HUNT CLUB:
Sunday evening suppers will be served at 7 o'clock throughout the month, the programs are as follows:
March 4th—Mrs. Hugh McFarland will give a piano recital including some of her own compositions. In the concerto she will be assisted by Mr. Claude Maitland Griffith.
March 11th—Mrs. Henry S. Van Dyke will give a talk on "Some Gardens and a Few Interiors," illustrated by lantern slides.
March 18th—Mr. Robert Morrison, tenor, will give an informal song recital, playing his own accompaniments.
March 25th—Mr. Frederick Warde will speak: "Fifty Years of Make-Believe."
Thursday evening parties will be omitted during March.
Monday afternoons, Bridge and Mah-Jongg: March 5th, March 12th, March 19th, March 26th.
Special feature for April: Circus and Dinner Dance in Costume, April 6th at 8 o'clock.

ANNANDALE GOLF CLUB:
The afternoon bridge and tea parties, to which Mah Jongg has been added, will continue on Wednesday afternoons throughout the season.
The second Friday of each month is open day at the club.
Saturday evening, March 17, St. Patrick's Day, Dinner Dance.
Thursday evening, March 22, Musicale.
The usual Wednesday and Saturday Sweepstakes during March.
The officers of the club, re-elected at a recent meeting of the board of directors are: Robert M. Modisette, president; Charles G. Lathrop, first vice-president; Robert H. Finkbine, second vice-president; Lloyd W. Brooke, secretary; Henry F. Thayer, treasurer.

FLINTRIDGE COUNTRY CLUB:
The dinner dance of the month will be given Saturday, March 3.
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

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A buffet supper is served every Sunday night.



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NEWPORT HARBOR YACHT CLUB:
Every member of the club is busy, polishing, painting and generally cleaning house in anticipation of Inspection and the big "Birthday Party" with which the season opens, May 19th. This party, with its huge cake and ever-increasing candles — now six — is always of intense interest to all the yachtsmen.

Art

THE Los Angeles Museum of History, Science and Art, Exposition Park, takes pleasure in announcing an important exhibition of contemporary French art, opening in the galleries of the Museum, March 1, 1923. The collection has been exhibited in Tokyo, Japan, and San Francisco, California, and embraces several hundred art objects, consisting of oil paintings, water colors, sculpture, porcelain and glass by the foremost artists of France. The Museum is open free to visitors. Hours, 10 to 4 daily, except Wednesday afternoon and Sunday forenoon.

For the season of 1922-23 the Museum has assembled ten small exhibitions suitable for showing in high schools, libraries and women's clubs. These shows are composed of small paintings, etchings, block prints, Japanese prints and pictorial photographs. The pictures were obtained through the courtesy of the local artists and from the Museum's permanent collection. Detailed information may be obtained from Louise Upton, Assistant Art Curator.

THE most important international exhibition of the year, that of the Print Makers opens March 1st at this gallery.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, California, announces:

Dr. Barton Warren Evermann, Director of Museum of Academy of Sciences, San Francisco, who will speak on the "Natural Resources of the Pacific," illustrating his talk with colored lantern slides and motion pictures.

Prof. James G. Needham, Zoologist, formerly of Cornell, now with Pomona College, will speak on the subject of "Monkeys"—illustrated.

Dr. Clinton G. Abbott, director, San Diego Museum of Natural History, will give an illustrated talk on "How Birds Show Their Feelings."

To complete the month, our director, Dr. John Comstock, will speak on "The Southwest Museum, Its Aims and Ideals"—illustrated.

Each of the above-mentioned programs will be preceded by a musical program.

The Department of "Children's Activities" also gives promise of being an exceedingly interesting month, as we have appearing during the month the following well-known speakers:

Mr. and Mrs. Alexander Zelenko have chosen for their subject "Adventures of My Doll." The talk is based on a study of personalities and customs of different countries illustrated with dolls in native costume.

An entire program will be given by the Pearl Kellar School of Dancing and Dramatic Art, in songs, dances and readings.

Mrs. Florence Don Carlos, librarian of the Arroyo Seco Branch Library, through the courtesy of the Los Angeles Public Library, will give the condensed story of "Robin Hood" and other short stories.

Miss Helen Pratt, representative of the California Audubon Society, Junior Division, will give an illustrated talk on "How to Get Acquainted With the Birds."

DURING February, ten of the painters of Southern California held an exhibition of their works at the Artists' Cooperative Galleries in New York. The artists exhibiting were Alson S. Clark, John W. Cotton, Henri de Kruif, Jean Mannheim, Hanson Puthuff, John Hubbard Rich, Jack Wilkinson Smith, Orrin White, Max Wieczorek, and Carl Oscar Borg of Santa Barbara.

PRINTS by California etchers will be shown March 5th to 31st, Print Room of the Cannell and Chaffin Galleries.

THE California Art Club has leased for a year temporary galleries at 1027 West Seventh street, Los Angeles, where the members will hold monthly exhibitions of varying character. The first exhibition opened February 15 and consists of typical California subjects, including landscape, desert, sea, street, and city subjects.

The next exhibition will open Thursday, March 15, and will include portraits and figure paintings in oil, water colors, pastels, etchings, prints, and sculpture.

Members are asked to note the last date for delivery of exhibits is Saturday, March 10, and delivery may be made any day except Sunday between the hours of 1 and 5 p. m. The jury will please notice that the meeting for this exhibition has been set for Monday, March 12 at 7 p. m. The galleries are open to visitors every day except Sunday between the hours of 1 and 5 p. m.

The officers of the California Art Club are Dana Bartlett, president; Alson Clark, vice-president; Jack Wilkinson Smith, second vice-president; John Coolidge, corresponding secretary; Edouard A. Vysekal, recording secretary; Ernest B. Smith, treasurer, and Walter Farrington Moses, managing director.

F. GRAYSON SAYRES is having unusual success with his water colors in Eastern cities.



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THE second show of the Potboilers, Egan Little Theatre Building, opened February 18 and will continue through March 18. For the second show a new policy has been inaugurated—no exhibitor will show more than two pictures, and the exhibition will be divided into three groups, one containing works by the Independents, another, the works by advanced art students, and a third, canvases by painters well known in Los Angeles.

ANNA HILLS of Laguna has an exhibition at the Shakespeare Club House for March, and F. Carl Smith has opened a permanent exhibition of his excellent works at his studio, 217 Oakland Ave.

A reception in honor of exhibiting artists was given by the Woman's Club of the University of Southern California, Friday, February 23, as the opening event of the annual art exhibition, sponsored by the organization. The reception was held in the parlors of the George Finley Bovard Administration Building, where the paintings and works of sculpture are exhibited.

THE jury of awards for the sixth annual exhibition of the California Society of Miniature Painters, recently held at the Cannell and Chaffin galleries, were Miss Mary Harland, an honorary member; Mrs. Randall Hutchinson, head of the art committee of the Friday Morning Club, and John Hubbard Rich, portrait painter.

The first prize of $100 was offered by Mrs. Michael Francis Regan. The popular vote prize, an etching donated by the artist, Loren Barton, was awarded to Laura M. D .Mitchell for the miniature, "Opening Buds." The collective vote for a group of miniatures also went to Miss Mitchell. First honorable mention was given to Gertrude Little, second to Ella Shepard Bush. The following miniaturists were elected to membership: Anni Baldaugh, Claire Shepard Shisler, Mary Coleman Allen, Aurelia W. Reid, Helen B. Slutz and Marie-Marguerite Frechette.

SUSIE M. B. DANDO is exhibiting her own water colors at the Venice High School, February 23 to March 23, and during the same period will exhibit works of her art classes in the Junior High School in the seventh, eighth and ninth grades, also the work of her High School class in art metal.

JACK WILKINSON SMITH goes to Laguna early in March on a sketching trip. He will use his new, fully equipped auto-studio in which he may live and work.

THE exhibition of landscape and figure paintings by Los Angeles artists in Grauman's Metropolitan theatre continue to hold the interest of the crowds attending the theatre.

ESTHER M. CRAWFORD is again established in her studio, 716 West Avenue 66, Garvanza, after a year spent in the East.

DAVID ANTHONY TAUSZKY, while essentially a portrait painter, has been doing a number of sketches in the mountains around Pasadena. The views across the Arroyo from his studio on the roof of the Vista del Arroyo have taught him new values in ever changing colors.

THE Cannell and Chaffin Galleries announce the Annual Spring Exhibition of Water Colors by Marion Kavanagh Wachtel will continue until March 15th. Throughout the year a permanent exhibition of Mrs. Wachtel's work will be held.

DANA BARTLETT has finished a series of over sixty illustrations in colors and black and white for a new book on Southern California by the Rev. Dana W. Bartlett.

CUTHBERT HOMAN, recently curator of the Cannell and Chaffin Galleries, has just been appointed Director of the Art Galleries of the San Diego Museum, effective March 15th.

J. DUNCAN GLEASON, after spending two years in New York City, has decided to make his home in Los Angeles and is building a new studio.

THE Cannell and Chaffin Galleries announce an exhibition of Flower Paintings and Portraits by Carle J. Blenner, March 5th to 26th. Eighteen canvases, including four painted in California of California flowers.

MARCH 26 to April 9th. Recent canvases by Hovsep Pushman, comprising part of the last exhibit in Paris and coming direct from there, will be exhibited in the Cannell and Chaffin Galleries.

CARL OSCAR BORG of Santa Barbara is holding an exhibition of paintings in the Stendahl galleries, the Ambassador, from February 8 to March 3.

A very pleasant incident of the exhibition of the more recent works of Orrin White at the Stendahl studios in the Vista del Arroyo, Pasadena, was the reception the artist tendered his friends Tuesday, February the 13th.

Music

THE dates and artists of the Philharmonic Artist Courses, presented by L. E. Behymer during March are: Evenings, Tuesday, March 6, May Peterson, Metropolitan soprano; Tuesday, March 13, Carolina Lazzari, Metropolitan contralto; Tuesday, March 20, Alfred Cortot, pianist, and Tuesday, April 3, Edward Johnson, tenor; Saturday, March 10, Carolina Lazzari, contralto; Saturday, March 24, Jacques Thibaud, violinist; Saturday, April 7, Guiomar Novaes, pianist.

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LOS ANGELES
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ROSA PONSELLE, Metropolitan Opera soprano, makes her Los Angeles debut on May 7, under Fitzgerald Concert Direction, Merle Armitage, manager.

THE Los Angeles Trio, May MacDonald Hope, pianist, Ilya Bronson, 'cellist and Calmon Lubovski, violinist, will give the fifth concert of the season on April 5, and the sixth on May 3, at the Ebell Auditorium.

THE Ellis Club of Los Angeles will appear in concert April 25.

THE University of Southern California Women's Club present the Tony Sarg Marionettes on March 9, and the Flonzaley Quartet, April 7, the Bovard Auditorium.

THE Fitzgerald Concert Direction, Merle Armitage, Manager, announces the appearance of Titta Ruffo, baritone, at the Philharmonic Auditorium, Friday evening, March 9. Ruffo has for the past ten years been a member of the Chicago Opera Company and the Metropolitan Opera Company and will be assisted by two members of the latter organization.

THE soloist appearing with the Philharmonic Orchestra, Walter Henry Rothwell, conductor, at the next concert in Pasadena, March 15, is May Peterson,

THE dates of the two special Sunday concerts of the Philharmonic Orchestra, Walter Henry Rothwell, conductor, during March are March 4, an all-Tschaikowsky program, soloist, Calmon Luboviski, violinist, and March 18, an all-American program, soloist, Estelle Heartt-Dreyfus, contralto.

LOS ANGELES Oratorio Society, John Smallman, conductor, with two hundred voices, will give Quo Vadis, Sunday afternoon, March 11, 3 o'clock, Philharmonic Auditorium.

LOS ANGELES Chamber Music Society, will appear in concert, March 16 and March 30, at the Gamut Auditorium.

THE dates of the Philharmonic Symphony concerts are: March 9, (afternoon); March 23, (evening).

THE dates of the Philharmonic Orchestra "Pop" concerts are: March 4, March 18 and March 21.

Announcements

THE Assistance League of Los Angeles announces the removal of their offices from the Coulter Building, Los Angeles, to a residence they have leased at 5604 de Longpre Avenue, Hollywood, in which they will house the various lines of work in which they are interested, as the work progresses. The new telephone number is 595-075.

The League is giving a large Mah-Jongg party at the Hotel Maryland, Pasadena, March 14.

THE calendar of the Community Players of Pasadena, in the Community Playhouse, for the month is:

March 5-10, "Wedding Bells," by Salisbury Field.

March 19-24, "Copperhead," by Augustus Thomas.

THE Contemporary Club of Redlands issues the following calendar for March:

Regular club meeting every Monday at 2:45. The president will hold office hours at the Club House, Thursday mornings, 10 to 12.

March 5, 2:45 p. m., "The Normal Child"; speaker, A. Haven Smith, Education Committee.

March 12, 1 p. m., Club Conference Luncheon, featuring "Our Various Professions."

Evening Auxiliary, 8:15, musicale by courtesy of Miss Vera Van Loan.

March 10, 2:45 p. m., "Real Life and Its Present Day Relationships"; speaker, Dr. S. W. Cummings. Music by Mrs. G. Calder Bennett.

March 26, 2:45 p. m., "Theory and Demonstration of Handicrafts," in charge of The Arts and Crafts Guild.

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No. 39 MARCH, 1923



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CALIFORNIA SOUTHLAND
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THE SUCCESS OF CITY PLANNING THROUGH EDUCATION

By RUSSELL VAN NEST BLACK—*Town Planner*

TWENTY years ago, City Planning was too little known to be called a profession. A few men were giving special thought to the building of cities. Baron Hausman had replanned Paris; L'enfant had laid his farsighted foundation for our capitol city, Washington; and Burnham was dreaming his dreams for Chicago. But, except in relation to monumental city building, City Planning was little known. It is only during the last decade that it has developed into a well defined science.

Because it is so new and so almost unheard of by the great majority of even so enlightened a country as our United States, the first and greatest task confronting any group of men or women, seeking the benefits of orderly planning for their city, is the education of their fellow voters.

The full success of every large city planning effort depends upon the support of the electorate. Private capital can buy a plan for a city but it cannot make the plan a living thing. The people of a city must know and observe its plan before the plan can become an actuality. City planning legislation is futile unless it is observed in spirit. Laws are not laws until they are recognized as such by the majority of people affected by them. Frequently, municipal improvement bonds must be approved at the poles. City administrations are always more or less directly responible to the people and do not, in themselves, have any great city planning powers. No considerable city planning movement therefore can advance very far in the face of the opposition of the electorate and the voter is usually opposed to any issue he does not understand. The only safe foundation for a city plan is an enlightened citizenry.

It should not be a difficult matter to convince any reasoning person of the merits of such a common-sense, economically sound proposition as the orderly planning and building of cities, nor is it. The real difficulty lies in gaining his interested attention.

The average city dweller takes his surroundings for granted. To him, the building of his canyon streets is as remote as the creation of the mountains. He thinks of urban expansion as a natural phenomenon beyond the control of man. The city, as a living, growing, human creation is not one of the conscious realities of his existence. His only concern is the workshop or office, the sheltering roof, and the particular corner of the city wherein he seeks his recreation. The average city dweller has largely lost his sense of construction and simultaneously he has lost his interest in questions of construction. If he is to be acquainted with the principles of city planning, these principles must be taken to him and adequately spread before him. He will not seek them out.

For the purpose of this discussion, we will classify city dwellers



THE HEART OF CALIFORNIA THE STATE CAPITOL AT SACRAMENTO, CALIFORNIA, CONSTRUCTED OF CALIFORNIA GRANITE AND HARD BURNED BRICK. IT IS ONE OF THE BEST CONSTRUCTED AND MOST BEAUTIFUL CAPITOLS IN THE COUNTRY. IT WAS BEGUN IN 1860 FROM PLANS BY F .M. BUTLER, AND IS NOW BEAUTIFULLY DECORATED WITH MURALS BY ARTHUR MATHEWS, NOTED CALIFORNIA PAINTER. ITS CORRIDORS ARE OF CALIFORNIA MARBLE, ITS FLOORS OF INLAID TILE. IT IS SURROUNDED BY A BOTANICAL GARDEN OF OVER THIRTY ACRES.

as voters of today and voters of tomorrow,—grownups and children. The adult mind is seldom plastic. It develops new points of view with difficulty, and rarely finds it possblie to acquire the full community spirit necessary to a complete comprehension of the fundamentals of city planning. It is probable that the best we can hope from the present generation of voters is that it will sanction the preparation of plans and will observe them to the extent of safeguarding the larger interests of the future city. For the more aggressive application of our plans it will be necessary to look to the efforts of future generations.

It is necessary then that planning education be directed toward two general objectives; the persuasion of the present generation of voters through the public press, the lecture, the moving picture, and all other legitimate publicity mediums; and the other, the education of the children in school through courses in city planning and citizenship.

In the education of the adult, the public press is probably the most powerful medium and its full and enthusiastic support is much to be desired. At least one front page column of each local newspaper, including those printed in foreign languages, should be given over regularly once or twice a week to the question of local planning. Small items concerning the planning efforts of other cities should be used frequently. Quotations from various planning authorities might be used occasionally, and all of these should be so managed that, by placing city planning persistently before the reader his curiosity and finally his interest is aroused and he comes to give the question serious thought or gradually to take it for granted. All of this publicity should be in the hands of some person not only proficient in newspaper writing but well grounded in the fundamental principles of city planning. Ordinarily, the regular reporting staff of a newspaper cannot be depended upon to conduct city planning publicity with any degree of satisfaction.

Systematic talking, preferably illustrated, before the various civic organizations and other groups of citizens, wherever they can be gotten together, is also effective.

Moving pictures are used occasionally but are expensive and tend to be too obviously propaganda, and fall short in the degree to which this is true. Moving pictures have become a great source of influence and if cleverly employed would undoubtedly be of much educational value in city planning. To be fully effective, the moving picture must carry a good, thoroughly professional plot, based upon the spirit of city planning and the romance of city growth. It must not be labeled "educational."

Pamphlets presenting the matter of city planning in a readable manner supplemented by diagrammatic and photographic illustrations are also of much value. Whenever any plan or group of plans is made, it should be written up in a non-technical report to be widely distributed in the community.

Much advance can also be made through the various civic clubs including such organizations as the Rotarian, Kiwanis, and Lion's Clubs, and Chambers of Commerce. These organizations are founded on a broad interest in public affairs. Their members are usually the first in a community to recognize fully the advantages of city planning. This issue should be carried into the regular meetings of these clubs by the best outside speakers obtainable as well as by their own members. From these enthusiastic discussions the question will be taken out by each member to his everyday associates. Unbelievable progress can be made simply by talking city planning on the street and at dinner.

These clubs can be further effective in creating a joint city planning committee comprised of representatives of every organization in the city interested in public affairs. In the usual inability of city finances to carry the burden of adequate planning education, the effort might be financed by these organizations through their joint committee acting in an executive capacity. The whole matter of city planning education, both of the adult and of the school children might well find its source in such a committee, representative of the public spirited and far-sighted interests of the city.

The second phase of city planning education, city planning in the public schools, is perhaps less difficult but even more important than the education of the adult. Here we can frankly admit that our purpose is to educate. We approach the mind when it is most receptive and while it is busy assembling ideas which are being woven into an attitude that will largely actuate the grown man or woman all through life. If along with other essentials the young student can be brought to a familiarity with his own city, and its manner of growth, and his own proper relation to this growth and to his fellow citizens, this impression will never leave him. His resulting consciousness of power and responsibility in civic affairs will grow with the expansion of his realm of influence and will inspire his active interest. This accomplished, the cause of city planning is won for all time.

It is but seven years from the eighth grade to the ballot box and in the interim, the boy or girl is taking city planning home to father and mother demanding their attention. Results are obtained in a surprisingly short time.

There is some difference of opinion as to the point where city planning should be introduced into the schools but it is generally conceded that the most logical place to start this work, as such, is in the eighth grades. Most children graduate from the grammar school. A great many do not enter high school. The greatest number of students, therefore, of the highest average intelligence, are to be reached in the eighth grades. Educators tell us that the average mind has attained its height of intellectual development at this period and is as capable of grasping fundamentals of citizenship related to city building as it ever will be.



FROM THE CIRCULAR PLAZA OF THE TOWN OF ORANGE ONE LOOKS IN FOUR DIRECTIONS TOWARD THE BUSINESS HOUSES AND BEYOND TO THE RESIDENCES.

The methods of presenting this study must vary with the size and wealth of the community. First of all, there must be capable teachers and attention must be given to their preparation. Then there must be text-books, study outlines, and reference reading material. At this writing, there are no text books of general application designed for eighth grade classes. Some of the larger cities, notably Chicago, have utilized local text-books to great advantage and, where funds will permit, this is probably the best solution of the problem of presentation. This book need not be elaborate but should be abundantly illustrated and should treat of the home city and the simpler of its problems; the progress of other cities; and the broader ideas and ideals of planning. It might be printed in the school manual training shops which in some instances are equipped to do this work. Where the size of the city will warrant this expense the study might be presented by means of mimiographed sheets thoroughly covering the subject, although it is questionable whether a well bound booklet might not be more economical for a city of ten thousand or more.

The text-book should be supplemented by reference reading and talks by the local planning authorities, and by the expert who is or has been engaged upon the local city plan.

It is not necessary to create a separate course for this study but is probably more advisable to combine this work with some established course such as "Civics". In actuality, it involves the most fundamental phases of civics in application and might logically be given a large place in the year's attention to this subject. The work might

(Continued on Page 26)

BELOW- THE MAIN STREET OF OJAI, A BEAUTIFUL SMALL TOWN.



OJAI—*A community that loves and keeps its trees*

By JAMES FARRA

FOURTEEN miles back from the sea at Ventura high up among the foothills lies one of California's most charming valleys, Ojai, so called by the Indians, meaning a nest, and a nest it is surrounded by beautiful oak covered hills on the south and west and towering rugged mountains on the north and east, with sparkling mountain streams flowing out of it through beautiful tree grown canyons.

Down in the heart of this valley nestles a town both unique and charming. Unique because it builds without destroying trees of natural beauty, charming because the things of utility have been fitted into this natural beauty in perfect harmony. From a plain little mountain town, a charming village of harmonious and beautiful architecture has been evolved, where all the necessities of modern home life may be had. The post office designed by Mead & Requa, its beautiful tower above the oaks suggesting the romance of old Spanish days, is pictured on our cover.

The village itself carries out this same charming idea with a long arcade under the oaks, illustrated on the opposite page. Here one finds the various shops for necessities, too often offensive to the eye in small villages.

To each newcomer the Ojai is a real discovery; but it is one thing to discover a beautiful spot, and quite another to add to its beauty and willingly share it with others. Up above the village proper there are some five hundred acres of rolling oak covered land through which winding roads have been constructed and a few charming homes of pure Spanish architecture designed by George Washington Smith of Santa Barbara have been built. This with the reconstruction of the village is the beginning of what promises to be an exceedingly interesting and attractive development of California country homes.



OJAI VALLEY THROUGH AN ARCH OF THE FOOTHILL HOTEL.

Behind such an undertaking there must be a moving spirit, active force or whatever you choose to call it, a person or organization of vision, will and means to carry out the enterprise. Behind the Ojai development is Mr. E. D. Libby of Toledo, Ohio. He came to the valley some years ago to make his winter home. Its beauty appealed to him. He bought the lands he now offers to share with others and has surrounded himself with able men who will carry out his and their own ideals.

The Ojai Valley Company is the organization. Briggs C. Keck, who has made a notable success of similar work in the beautiful Ardengrove addition of Pasadena, is the president. To him will fall the task of carrying out the high ideals of creating a beautiful group of homes in harmony with the surroundings without destroying a single natural charm; and to show that a village of utility may be a thing of beauty.

From the foothills one looks down over this charming valley which speads with its orange groves and fruit ranches like a magic carpet surrounded now by a brilliant hued border of wild flowers, which with the pinks of the fruit trees, blue of the lupus and brilliant gold of the flowering poppy amid hills of green sometimes veiled by low floating clouds, makes a California spring-time picture never-to-be-forgotten.

There are two excellent hotels in the valley. One, El Roblar in the village which gives comfort to the passer by, the other, The Foothills, high up against the mountainside where there is all the hospitality and delicious pure and fresh foods of a charming country home.

From The Foothills Hotel one looks down over oak covered hills and valley with the village towers above the trees and curling smoke from the comfortable country homes along the hillside.

Horse back riding is a joyous sport of the valley. Many miles of mountain roads, trails and bridle paths make it possible to ride for hours or days, and there are mountain ranches at which one may stop for a meal or overnight lodging. The Ojai will undoubtedly some day have a wonderful golf course, natural surroundings suggest the cradle of golf, and there is ample opportunity to develop a course to perfection.

The Thacher school is located in the Ojai Valley, from which many youths have gone forth with high ideals to enter the list of learning in larger institutions. This school has been a magnet which has drawn the parents of these boys to the valley. The natural charm of the place has held them.



THE NATIVE BEAUTY OF CALIFORNIA IS HERE UNIMPAIRED. THE LOVEABLE LIVE OAKS DOMINATE AND ARE LEFT UNDISTURBED BY THE ROADS AND OTHER DEVELOPMENTS OF OJAI, THE DELIGHTFUL RESIDENCE TRACT WITH THE CHARMING TOWN AS ITS CENTER AND SOURCE OF SERVICE.



I LAY MY LUTE BESIDE THY DOOR

CLARENCE URMY
in A California Troubadour

What was it Colin gave to thee?—
A blossom from the hawthorne tree?
A flower of song is all I own,
A little dreamland rose, half blown.
Oh deck thy tresses, I implore—
I lay my lute beside thy door!

What was it Damon sent to thee?—
A gleaming pearl from Eastern sea?
A gem of song is all I own,
A tiny, glistening, tear-stained stone.
Oh, wear it—'twill my peace restore—
I lay my lute beside thy door!

What was it Lubin brought to thee?—
A falcon from the dewy lea?
A bird of song is all I own,
And to thy heart it now has flown.
Oh, cage it, let it roam no more—
I lay my lute beside thy door!

Saratoga, California.

This speaking likeness and fine portrait of Mr. Sherman Thacher, founder and principal of the Thacher School at Ojai, California, was recently painted by Howard Russell Butler, in his studio in the de la Guerra building, the center of art in Santa Barbara.

The portrait is a gift to the school by the professors, past and present, and was instigated by Professor Forest Cooke at the Thacher School, where the picture hangs.

SANTA BARBARA'S GROWTH IN BEAUTY

By EDWARD SAJOUS

ORGANIZED for but two years, and including in its organization a community players' group, a School of Arts, a symphony orchestra and a plans and planting committee, the Santa Barbara Community Arts Association has brought to Southern California a new distinction in that on November 16 last the Carnegie Fund Corporation of New York, recognized the work of the association with a gift of $125,000, divided into a yearly income for five years of $25,000. The following letter has been sent to the members:

Dear Fellow Member:

The grant of the Carnegie Corporation to the Community Arts Association is a source of great encouragement and pride to us all. It was made in accordance with a new policy on the part of the corporation, that support and recognition be given to Art as a very important factor in education.

We are thought worthy of this specific support and encouragement because we are making an effort here to bring more beauty into the town itself, and into all of its activities.

The resolution of the Carnegie Corporation is as follows:

"Resolved, that the sum of twenty-five thousand dollars ($25,000) a year for five years beginning October 1, 1922, be, and it hereby is, appropriated to the Community Arts Association, Santa Barbara, California, for the educational work of the Association, provided that during this five-year period there be realized by the Association in gifts from other outside sources and from membership fees a progressive increase each year of at least 10%, 20%, 30%, 40%, and 50% respectively over the income from these two sources during the year ended September 30, 1922."

This grant thus increases not only our resources and opportunities, but also our responsibility, and to meet this added responsibility worthily, and with wide vision, requires the best thought and consideration of each and every member of our Association.

We beg you, therefore, to consider our problem profoundly and to help by making definite suggestions as to:

(1) How the educational function of the existing departments can be broadened and strengthened.

(2) What new activities can most wisely be undertaken.

Your advice will be greatly appreciated by the directors."

Visions of other, many other "little theatre," community theatre and art movements in this country and in Europe are called to mind by the significance of the gift. Imagine the Provincetown Players, Antoines' Paris theatre, the Washington Square Players and the countless dramatic movements throughout the Middle West in their early, struggling days receiving as a gift an income of $25,000 a year!

The players' branch of the association is its most active. During the past two years plays have been given monthly in a rented theatre to capacity houses. The players have been self-supporting throughout and have been directed by Miss Nina Moise, formerly with the Provincetown and Washington Players. Shaw, Barrie and "Pelleas and Melisande," together with some modern one-act plays formed the fare for the first year.

A new theatre, to cost $150,000, including stagecraft, laboratory, little theatre, recital rooms, scene painting rooms and an auditorium, with the best equipped stage in America, is to be started almost immediately. The money has been raised and the land purchased.

In the School of Arts, languages, dancing, music, painting and the allied arts are taught to large classes. Tuition is very low and scholarships to those who show talent are readily given.

The orchestra gives about two concerts a month on Sunday afternoons. The hall is sold out to subscriptions with a few seats left for box-office sale. The best in music is given, under the direction of Roger Clerbois, conductor, and soloists are brought from Los Angeles and San Francisco at regular intervals.

In the plans and planting committee lies the duty of looking after the development of beautiful architecture. An architects' committee is ready to give advice and help to home builders and a prize for the best alteration of a business house frontage has been offered and awarded this season. Another portion of the committee has staged a garden competition among children in order that interest in beautiful gardens might be aroused. A campaign to do away with unsightly advertising is under way.

ART IN BALBOA PARK, SAN DIEGO, CALIFORNIA

By CUTHBERT HOMAN
Director of the Art Galleries

IF one by any chance is fully engrossed with the phenomonal growth of his own city and is almost appalled by the constant change, the tearing down and building up of a frantic community that feels there is not space in a life to do all that is necessary, then it comes as a shock and a pleasant one, to realize that there are other communities near at hand imbued with this same spirit of growth. San Diego with its traditions of Dons and Padres, that first step in the long line of civilization, so beautiful situated on its rolling hills and caressed by the warm sapphire waters of the Pacific has awakened with a start to its natural beauties and advantages. Nowhere in the Southwest could there be found a more ideal spot for a Dream City and the old Padres wisely felt this I am sure, but not in stone and plaster is it altogether written but in Education, Music and Art.

Possessed of a Park made possible by the Exhibition, and embellished with buildings and shrubbery unequalled, the people of San Diego have wisely decided this to be their natural center of all things fine. A wonderful lesson this should be for our California cities. Paris, Philadelphia, Chicago, San Francisco as well as San Diego have all profitted by buildings left over after a World's Fair. A fund has been arranged and within a year the principal buildings have been made weather proof, repainted and made things of beauty and utility. The magnificent bridge spanning a deep and beautiful canyon makes a most impressive approach to the solid quadrangle, fortunately built of concrete and originally planned as a monument to the glories of the past. It would be difficult to surpass the California Building which serves as a reminder of the triumphs of Spain when she ruled on land and sea, and when she felt California was her choicest jewel, the El Dorado of the West. Here in fitting surroundings are the exhibits of the early races, and above in the broad galleries plans are busily taking shape for the installation of the great scientific library which will give to San Diego a place in the sun. Opposite, guarded by the arched portals of a great arcade is the Art Gallery bravely trying and succeeding with the very able help of the Friends of Art, the Art Guild and many interested individuals to become a center in all that is best and fine in Painting and Sculpture. A very determined effort and one bound to succeed is being put forth that this gallery shall have a place in the Art World. A word should be said for the interior of this building. The principal gallery was built as a Refectory room and is an exhibit in itself. Of noble proportions with its groined ceiling, minstrel gallery, and tiled floor it becomes a fitting background for the monuments in paint and marble that from time to time grace its walls. Beyond is the exquisite little Spanish chapel of St. Francis, below the gallery of the Art Guild. A beautiful winding staircase leads to the rooms above with splendid exhibits of old pottery. It is not widely enough known that in connection there is a very fine art school under the able direction of Eugene De Vol. Amazing is the rapid work of the students here and some day—not far away—we are bound to hear of these young men and women and admire their canvasses on the walls of salons and galleries. Sometime in the very near future there are to be studios arranged for visiting artists and a very cordial invitation issued to the painters of the country to come and enjoy the hospitality and beauties of the Southland.



IN BALBOA PARK, SAN DIEGO, CALIFORNIA, FROM A PAINTING BY ALSON CLARK.



IRENE CASTLE, GRACEFUL AND DEBONAIR A NOTED EXPONENT OF AMERICAN DANCING.

A long stretch of arcade and garden leads to the great Plaza and here one is lost in wonder for it is hard to realize in our busy rushing life we have not been set down in old Seville. The Sacramento Building facing this great square is soon to be replaced by a magnificent Art Gallery—the gift of Mrs. and Mr. A. Bridges and is to be a noble monument to their belief and pride in San Diego. Words seem inadequate to laud suffiicently this splendid gift to a people who have the urge toward the right goal. The other buildings flanking this space are either being actually used in educational work or are in course of preparation. Approached by a Mall from the Plaza is the great outdoor organ another gift from a public spirited citizen. Mr. Spreckels not only presented the organ but has made it possible for the people of the city and the stranger within the gates daily to enjoy a splendid concert. From the Plaza leading to the extreme opposite side of the park another arcaded walk leads to the Southern Counties Building re-christened the Civic Auditorium where Club and Social life center. Model Farm, Zoo, shaded and beautiful walks, rose gardens, deep wooded canyons and over all the azure skies of a perfect climate, with snow capped mountains and the table lands of Mexico as a background. Truly a paradise for the people.

In Music San Diego has forged far ahead. With Symphony and the great artistes of the world assured the people show their appreciation by crowded auditorium and heartfelt applause. Many great musicians and singers have made little mental notes of the joy of their appearance there. Hand in hand with all the finer things, Education in the academic sense strides on and on accomplishing the wonders that we are prone to accept without comment forgetting the trials and tribulations of the brave and harrassed group known in a vague way as the "Board," but again we are brought up with a start, for suddenly we are confronted with a tremendous thing—a High School Symphony. Three years ago Signor Nino Marceli took charge of this infant orhcestra and predicted they would play symphony in three years, and in that time they have done it. Before an enthusiastic audience these youngsters, ranging in ages from 13 to 17, acquitted themselves so well that round after round of applause called for more and more. The difficulties of Beethoven's first symphony, the bigness and majestic rhythm of the march from Tannhauser, the operatic harmonies of the Stradella overture, all were given without a false note or break in rhythm to mar the performance. With it all, the earnest young musicians give of themselves their own freshness and vitality of youth in a coloring that gave to the music a peculiar and delightful distinctiveness. The attainment of this result by Signor Marcelli in the brief time of his leadership is great cause for appreciation and deep thought. This distinguished musician has brought his unusual ability here and devoted it to the making of an educational orchestra which would be difficult to rival anywhere.

And thus in all ways San Diego has persistently and without trumpeting forged ahead. Steadily and thoughtfully its citizens have planned and given to the common cause of advancement, and thus we are brought suddenly face to face with the fact that another center of culture has developed. This very fact is the one thing that will make our own Southland a name forever. Not only acres of buildings, great highways, the turning of millions; but in real accomplishment of training and development of mind, in the searching for the beautiful—the making of tradition.

CARLE J. BLENNER AT CANNELL and CHAFFIN'S

By M. URMY SEARES

A PAINTER of beautiful women and of flowers! A master of the art of putting paint on canvas so that it will stay and everyone who sees it will want it to stay forever! Here in Los Angeles, at the art gallery which gives to the city and country dwellers opportunity to see the work of artists who have already arrived at the height of their profession, we have for the month of March a feast of beauty that every lover of art will and can enjoy.

Separated as we are by thousands of miles from the helpful studios of world artists, California can never have even its own art centers until enough of its resident artists know all that there is to be known of technique and the processes of painting and modelling. One swallow does not make a summer, six or eight good painters cannot influence a whole community so that it will know the best art and buy it. An art atmosphere can never come to a city which thinks only of the price mark on a painting. Art is a capricious mistress. Enough people must love her for herself alone before she deigns to dwell in any one place.

If we ask ourselves, Is there an art center in the southland of California? We must answer no, not yet. What have we produced in the first half century of our existence as an American community? Our schools have exploited the desire on the part of our young people to express themselves in art. The new schools at The Otis Foundation and the Chinouard School have not had time to develop talent; and what young artists have grown up here are dependent on the visits of painters and sculptors trained in distant centers.



IF THIS PICTURE WERE IN THE LUXEMBERG GALLERIES IT WOULD BE CALLED "GIRL WITH LOCKET." ITS AUTHOR, CARL BLENNER THE AMERICAN PORTRAIT PAINTER NOW IN LOS ANGELES, CALLS IT "MEMORIES."

Here then is Carle J. Blenner, visiting and painting in the studio of Jack W. Smith who has gone to Laguna.

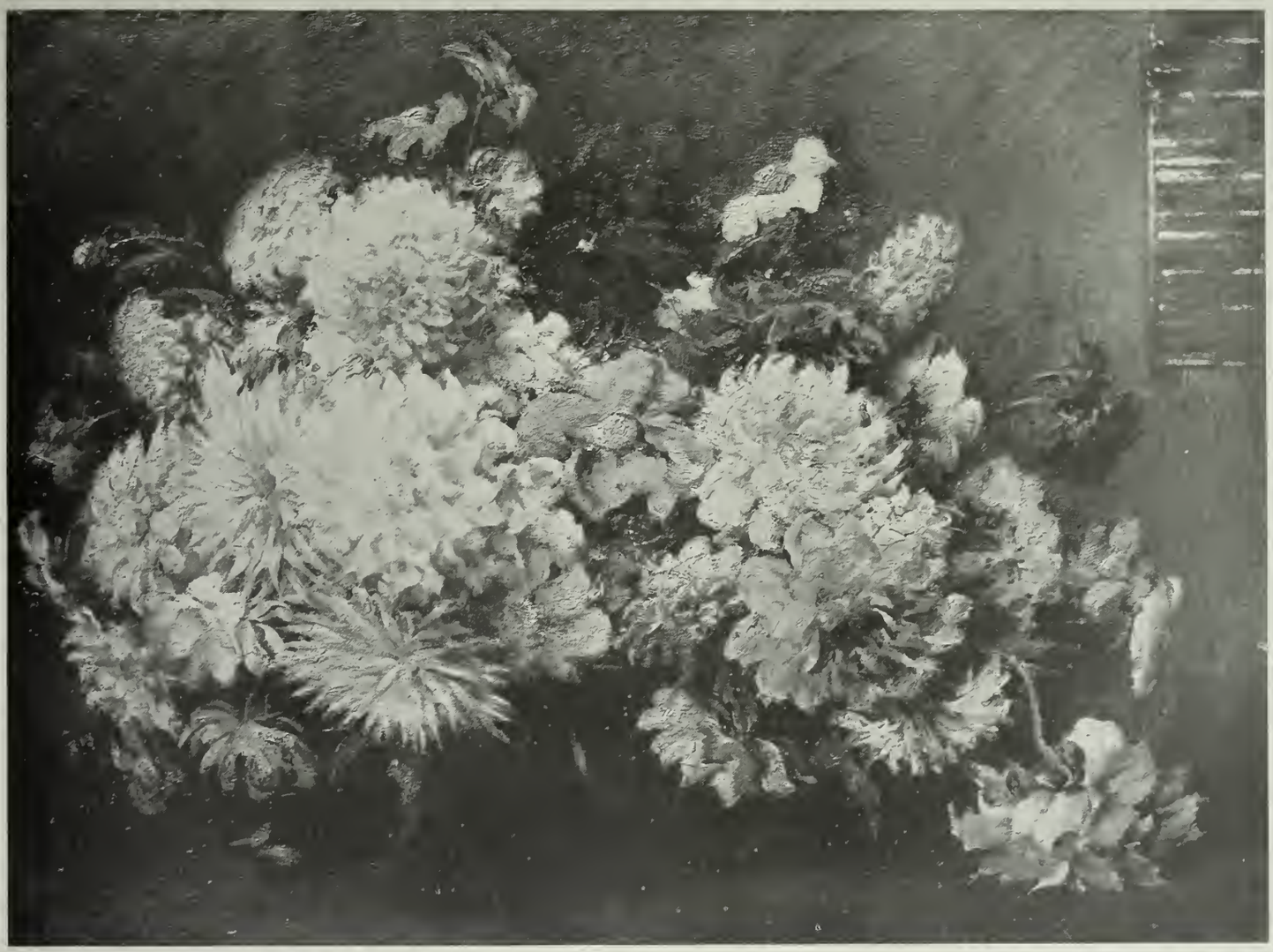
F. W. Coburn in the Boston Sunday Herald gives an eastern art critic's review of an exhibition of Mr. Blenner's paintings in that city last year.

"This is Mr. Blenner's first one-man show in Boston, though he has from time to time shown works at the general exhibitions of the Boston Art Club. In 1906 he won one of the Hallgarten prizes of the National Academy of Design. His canvas "Repose" may be recalled by those who attended the St. Louis exposition in 1904.

Flowers these later years have much preoccupied Mr. Blenner. His equipment is singularly good for realizing much of the brilliancy and the delicacy of the displays which he sets up in oriental jars with nice, but not formal or stiff, arrangement. His treatment of the flower pieces is considerably looser and freer than in his figure composition—a technique which is no doubt enforced by the necessity of working rapidly lest



OVER MANTEL, PAINTING BY CARLE J. BLENNER, LILACS AND APPLE BLOSSOMS OF SPRING, NOW ON EXHIBITION IN LOS ANGELES, CALIFORIA.



DAHLIAS, NOW SO POPULAR ALL OVER THE COUNTRY ARE HERE COMBINED IN ONE OF MR. BLENNER'S SUCCESSFUL OVER MANTELS OF WHICH COUNTRY LIFE HAS RECENTLY SHOWN BEAUTIFUL REPRODUCTIONS IN COLOR.



AT THE WINDOW, A NOTABLE PAINTING OF FLOWERS AGAINST LIGHT.

the flowers fade before the apparition is achieved. He is at the same time enough of a conscientious draftsman not to be content with mere blobs and blotches of color. You feel enough of the botanical construction to be satisfied, if you like representations to resemble what they purport to depict, and still you find nothing suggestive of the precise glory of the seed catalogue. Air, too, abounds in most of these pictures. There is something between us and the flowers."



PEONIES. MR. BLENNER'S FLOWER PIECES, ONE OF WHICH IS IN THE GALLERY OF ALLEN BALCH OF LOS ANGELES, ARE NOW BEING HUNG IN ALL THE MUSEUMS OF AMERICA.

SOUTHLAND

California

ONE and indivisible is the devotion which Californians, whether native born or adopted, feel for the long stretch of land lying along the Pacific Ocean from latitude 42 to the southern border of the United States. So deep does this emotion lie in the heart of each individual acknowledging it, that superficial exuberance or the entire lack of expression can neither be taken as a measure of its sincerity. There seems to be nothing exactly like this enthusiastic devotion to the land itself in any other part of the Union. In the old South is found similar loyalty but less talk about it. In Western New York where the low stone fences run zigzagging across country, and hill and dale are abloom in the Spring, the heart of the native beats a little faster as he thinks, "this is my country." And then, as the race of Americans treks westward across pioneer territory, building school houses and towns, enduring privations, cultivating farms, possessing the land, this love of America, as such, grows bigger and bigger and bursts into a veritable song of possession when the mountains are mastered and the Pacific discovered by each individual newcomer to the Coast. California by nature has been made so desirable that men have fought with swords and still fight with words for the right to be called her champions. Calm and unruffled by all the commotion, California smiles on all and weaves about each new devotee the spell of her enchantment.

The Argonaut seeking gold and adventure found, after heart rending experiences in reaching it, a great beautiful bay in the very center of the Coast and two great valleys with wide flowing rivers leading to it. Commerce and agriculture were easily within his grasp but distance from home and a market seemed unconquerable. But conquer it he did and built the great transcontinental railroads connecting us with our homes on the Atlantic. He made the name of California known to the world. He organized law and order where men were too apt to call license, liberty. He instituted a great University manned by the best from Harvard and Yale and Johns Hopkins and the fame of its sincerity and sound education has gone out to the ends of the earth. Cook and Sill, the Le Contes, Howison and Slate, Morse Stephens, and Gayley—how their standards have stood for sound learning in this western state; how their names ring in the hearts of all who studied under their influence! Here is a great institution built from its very inception in 1850 upon the best educational traditions in America, and now grown to be as vital a part of a Californian's pride in his state as the climate or any other God-given attribute.

The railroads were built and the multitude of health seekers, home seekers, pleasure seekers came out on trains-de-luxe—five and six long trains a day crossing in comfort alkali desert, mountain grades, desolate country where pack train and prairie schooner had dragged through dust and death dealing hardships for many weary months to reach the promised land. In the south the tourists built themselves great hostelries to play in for the winter. Settling down they found a land not so easily farmed as are the great fertile valleys of California, but very much easier than the farms they left behind them in the middle west. Their energies went into getting water for irrigation and in building a harbor where there was none. And they too have contributed to the civilization of California. Now they have a share in the fame of the state of California, now from this year on, they will have in their very midst a full branch of the State University giving not only a splendid education to the teachers in our public schools but a four years' course in the liberal arts to all our young people who cannot afford to go away from home for college work. The influence of this high standard which our State University has always maintained and for which it is noted among American Universities is already being felt. The southland of California claims the University of California as it claims the Capitol at Sacramento and the climate.

Americanization

ACCORDING to the census of 1920 the white population of the United States was a trifle under 95,000,000. Of these fully 40,000,000 were descended from the old colonial stock. Of the 55,000,000 not so descended, about 40,000,000 were of North European stocks. What proportion of these had for their ideals of government principles similar to those of the founders of the republic is not stated in our statistics, but this Americanization is something far deeper than mere assimilization as citizens.

With so great a mass of people, all voting—as they speedily proceed to do—"the great American majority" may as easily speak in the voice of northern Europe as in the voice of America. Let us listen to this voice and try to analyze its overtones. This insistance on the institutionalization of everything—is it not the voice of northern Europe—the voice of Berlin's civic code? This constant demand that "the Government" do something, is it an echo from colonial days—the expression of a people who govern themselves?

So sure are we Americans that majority rule is right that we have failed to look to the quality of that majority; so subtle is the growth of institutions that it is hard to distinguish the outgrowth of colonial times from the grafted ideals of the great mass of would-be Americans who have brought untried or outlived ideas from northern Europe and are announcing them as American.

The granting of suffrage to women has doubled the foreign vote, and we may well ask ourselves if the sudden transposition of the women of German extraction, for instance, from her submissive position to that of a maker of state constitutions is wise from any point of view. What preparation for American citizenship can the mass of girl teachers in our public schools give to the rising generation? Who knows that the Constitution of the United States, as Dr. James Scherer announced in his lecture on Prohibition last month at the Current Events Club in Pasadena, was made as a protection, a balance wheel in majority rule, rather than an embodiment of majority opinion? Ability to decide the right or wrong of each minor question as it comes up at the polls is not in itself enough: good citizenship demands a knowledge of the fundamentals of government the very existence of which is unknown to the masses who have grown up under a paternal bureaucracy which has encouraged individual ignorance of matters so vital to democratic government.

The Printmaker's International

ROI PARTRIDGE, foremost among California's etchers, has come down to Los Angeles from San Francisco to act on the jury of awards of the Printmakers Show with Mr. Ferguson, State Librarian, William A. Griffith, Edgar Hampton and William R. Downes. The following letter was written by Mr. Partridge at the request of the editor.

Los Angeles, February 26, 1923.

In response to your suggestion, and in behalf of Mr. Ferguson, who asked me to please perform his share, I herewith enclose brief information concerning the forthcoming International Exhibit of Prints at the Los Angeles museum. I did not note down the names of the jury of award—you can get them from Brown.

I should like to have gone on and said something to the effect that this is one of the most notable exhibitions of prints occurring in the United States and even in the entire world, and that it is largely made possible through the generosity, the self-sacrifice and indefatigable industry of Howell C. Brown.

Sincerely, ROI PARTRIDGE.

The jury of awards has completed its work of selecting the five prize winning prints from the great number which were submitted to the forthcoming International Exhibition of Etchings of the Print Makers' Society of California.

The gold medal for the best print shown goes to Armin Hansen for a magnificently conceived and etched plate called *Sardine Barge*.

OPINION

The silver medal was awarded to *The High Mill*, a mezzotint by Leonard Squirrell.

The bronze medal went to Auerbach Levy for a splendidly drawn portrait in soft-ground etching of the celebrated Yiddish actor, *Ben-Ami*.

The Huntington purchase prize of $100 goes to *The Wayfarers* by Alfred Bentley.

And finally the Bryan prize for the best American print was awarded to *East Side* by Edward Hopper.

It is interesting to compare the large and bold plate by Armin Hansen, which received the gold medal, with the small, exquisitely delicate and beautifully executed plate by the Englishman, Alfred Bentley, to which was given the $100 Huntington purchase prize —a comparison that indicates both the catholicy of the jury and the infinitely varied capacity of this art of etching.

An outstanding fact to be noted about the awards this year is that no color work was chosen, no lithographs were chosen and no wood engravings nor wood block prints were chosen although there were numerous and attractive examples of each in the exhibition. It would seem that the many-sided beauty of etchings is causing them to outdistance their rivals in the world of prints.

Immediately upon the completion of the selection of prize winners by the jury of awards, Mr. Milton Ferguson, the State Librarian, himself one of the jury, bought the fine prize winning prints for the State Library at Sacramento, where they will remain for the gratification of art lovers now and for posterity. It should be added this purchase could only be made by using the remainder of the present budget, as with the forthcoming budget dictated by the economies of the present gubernatorial incumbent, no further purchases of prints or books will be possible for the next two years.

The exhibition will be hung in the central gallery of the Los Angeles museum, and will be on view and free to the public from March 1 to 31.

Melting Pot or Cockpit

STATISTICIANS could doubtless tell us what proportion of immigrants to the United States from Europe, Asia and Africa, came here under compulsion. True to our ideals of affording a home for the oppressed of all nations, we have, hitherto, opened our doors to all who sought liberty, and have with equal consistency endeavored to close them to any wholesale importation of slaves, laborers, or exploition's colonists. The mass of the inhabitants of the United States are, therefore, here because they were born here or because they wanted to come.

It might be a good plan for some statisticians among the Americanizationists to enlighten us with lists of reasons why different classes of Europeans came to these United States and just what accompanying ideals of liberty they brought with them.

Should we not find that most of the new comers from Europe came during the last four or five decades, not so much to flee from oppression as to improve their individual circumstances? The period when America was the chief refuge of the oppressed had, in fact, just about dwindled to an end when the great German war made a clean sweep of it. For, by combining to drive back within their own territory the warlike tribes of the north under their monarchial leaders, the allied democracies of the world ended the reign of the last representative of *oppression by the divine right of kings* which had in past centuries colonized America. At any rate that traditional slogan of Americans, which advertised this country as the refuge of the oppressed is no longer appropriate; and that for two reasons. First, there is no longer oppression in Europe from which an intelligent man or woman can flee without drawing upon himself the name of coward. Every little nation, every big nation, every small hamlet in Europe today has need of all the intelligence its citizens can muster in organizing self government. No lover of liberty in Europe has any call to run away to America; but can effectively give his life for liberty at home. Besides, we have trouble enough of our own. Every trouble now found in Europe for her citizens to settle has already been brought to the United States by groups of previous emigrants, so that our second reason for declining to be in the future a home for the oppressed is that they are oppressed only by their own ignorance and selfishness and they bring that with them instead of leaving it outside our gates.

America has thus become the cockpit of Europe, and in the crowded sections of New York and other large cities young literati pin spurs onto the feet of Pegasus to fill our story books and magazines and newspapers with records of the daily fights among the severally oppressed.

To speak of our avoiding the entangling alliances of Europe is therefore rank nonsense. Unknown to our absorbed senators who are supposed to arrange our alliances, the great sluice boxes of civilization have been opened. Europe has poured into America. During the war America poured back into Europe—Italians with American ideas to the Italian front, Armenians and Greeks from California to the Mediterranean, Germans to their own front or to Gibraltar, descendants of all nations on our own troop ships to France, and back again with a wider vision and some grains of understanding of what it meant to maintain a republic in the midst of European monarchies.

The whole world is the melting pot stirred by the stick of war instead of commerce. We can no more avoid the problems of Europe than we can undiscover the methods of radio—for America is in Europe though our soldiers have returned to us—and Europe is in America striving to forget her age long quarrels and differences.

What Is Christianity?

THE San Francisco Argonaut discussing a recent church controversy, has started deep thought in the minds of many of its readers and we may expect many answers to its question, "What is Christianity," so simply asked.

The great war, started deliberately as it was in a country where Luther's bible still exists—a country calling itself Christian, has forced this question out into the open; and the more it is discussed, the more surely will the doubts and discouragements engendered by the war be dispelled. "You can't change human nature" is the cocksure conclusion of those who believe there is no cure for war. History as studied today gives evidence of great similarity in the character of successive tribes, races and nations occupying the earth throughout the past, and gives much weight to this view. Deep in each man's heart is found an echo, a suspicion that this cocksure conclusion may be true and that human nature has in itself the elements of its own destruction.

Now comes in Christianity and our definition of it:—Christianity is that which can change human nature, is changing it daily and has changed it tremendously in the past. And the more cocksure we are that a man cannot pull himself over the fence by his bootstraps, the more do we emphasize the divine origin of Christianity which is raising the human race by changing human nature.

If we raise again the question asked so often during the last terrible years:—"Why didn't Christianity prevent the war?" there are, in the light of this definition of Christianity many and various answers, chief among them being the fact that the warlike race which made the war was of all modern nations the most unchanging since medieval, feudal times.

The great touchstone for Christianity given us by its Founder is ever at hand, "A new commandment give I unto you that ye love one another." "Love God with all thy heart, soul and mind and thy neighbor as thyself." "If any man" (or nation) will be "Christian," "let him deny himself," viz. say "No" to self interest.

Has anyone noticed Germany as a state denying herself, —saying that as a state she is equal only to her neighbors? Before, during or since the war has Germany as a state shown anything but a colossal selfishness so complete that it would engulf the world? Why then call such a nation, Christian merely because this is the era of Christianity?

Christianity is that which can change human nature until nations of the world love their neighbors as themselves.

THE CASE OF IRENE: APATHY VERSUS APPLAUSE

By ELLEN LEECH

AT times it really seems pretty hard to know just how to pattern our manners; with one-half the world calling for repression and the other half exploiting every emotion, featuring each innermost thought for the benefit of the neighbors, it is becoming a trifle difficult to evince just the exact amount of enthusiasm each occasion demands. This was very apparent at a recent appearance of Irene Castle during tea at the Ambassador. It would seem the most natural thing in the world to show appreciation for anything so dainty, so carefully and gracefully done as her dances, without the least dread of being thought boisterous but, apparently, not so.

A very representative Los Angeles audience chatted and sipped their tea while awaiting her appearance and manifested their approval of the first dance by a very gentle little patter of applause, and when she immediately responded with a delightfully gay little etherealized cake walk there was another little clapping, almost as decorous as if in church, and, naturally, Irene felt she had been "dammed with faint praise." However, nobody realized this and so sat satisfied and pleased with themselves and the world, waiting for her to reappear in a different gown and do another pas seul for their entertainment, which did not happen, as Mrs. Castle felt she was boring them, and it was hardly fair to ask her to force herself upon them.

What is the matter with us? Is it because we can't decide whether to be all repression, or all expression. When the soft patter of applause came from the larger tables where the more, or less, dowager ladies were sitting in judgment, the small and slinklily gowned flappers at adjacent tables couldn't bring themselves to outdo the mothers and potential mothers-in-law by a more determined approbation so the matter was wrecked between the two opinions as to propriety.

From all we have heard of the ascendancy of the flapper in matters of judgment it wouldn't seem possible they would await the approval of anyone before announcing to a congregated world what they thought but the fact remains that though the debutants, the sub-debs and the assembled flappers, from Heaven knows where, drawn by the lure of the irresistable Irene, outnumbered the elders, yet there was no flamboyant outburst. There can be no question of the lure, it is there, just as bright and as strong as when she first flashed across the starry sky of the dancing world. Irene Castle is one of those artists whose charm is hardly to be defined by anything tangible, there have been just as good dancers, possibly some with better technic, but who cares for that; there have been more beautiful women, and as for gowns, other women still wear them but the fact remains that she has that something because of which she stands alone and which allows her to give pleasure in the superlative degree.



IF WE MUST BE REPRESSED THEN TAKE A LESSON FROM WILLIAM REARDON, IRENE CASTLE'S DANCING PARTNER, AND SEE HOW WONDERFULLY HE DOES IT. HE MAKES OF HIMSELF A PERFECT BACKGROUND, JUST AS A PAINTER USES A PIECE OF VELVET, EMPHASIZING ALL ITS LIGHTS AND SHADOWS, TO COMPLETE A PORTRAIT HE IS DOING, UNTIL OCCASIONALLY THE BACKGROUND IS SPOKEN OF WITH THE SAME ENTHUSIASM AS THE CENTRAL FIGURE. SO REARDON BECOMES NOT ONLY A PART OF THE PICTURE BUT THE FRAME AS WELL, AND BY HIS PART OF THE WORK COMPLETES THE PERFECTION.

There are so many things that gratify us in the world, and there are special thrills reserved for some of them; for instance, the delight in being alive that assails you at the rising note of the meadow lark, no matter at what hour of the day; the perfume of a violet bed, the fragrance of new mown hay, and the first glimpse of a beautiful animal,—a horse just entering the ring of a horse show,—all give a sudden, swift throb of gratitude for the gifts life has to offer. Her dancing in a way brings something of the pleasure of all of these, not with the same unexpectedness, not a sudden rush of joy but a culmination of several quiet and vivid pleasures all in one.

Then how do we explain our apathy? Is it possible the West is losing some of its individuality, that we are afraid to show our feelings for fear of being accused of manners unbecoming a perfect lady! That would hardly explain it, as the term is so obsolete it would scarcely be understood. It is going to be a pity however if between the old fashioned "perfect lady" and the most modern "flapper" we are to lose the genuine American manner of liking what we like when we like it, and saying so. All the varieties of prohibition under which we live, some for the best, and some not so good, may have had some effect in bringing about this repression, but as long as we can safely still express some opinions do let us give praise where praise is due. It is just likely we may arise some bright morning to find the papers are announcing the edict has gone forth we are no longer to breath, either because the air is so contaminated it won't be good for us, or more likely because we are so contaminated we won't be good for the air, it makes no real difference which, but until that time comes it seems a pity not to enjoy everything enjoyable, and let the people who are trying to give us pleasure know that they have succeeded.

TOWN AND COUNTRY CLUB FUNCTIONS





ACTIVITIES AT THE RANCHO COUNTRY CLUB. THE CENTER FOR SPORTS AT THE AMBASSADOR, LOS ANGELES



Members of the Swimming Club at The Ambassador, in the swan dive.

Left: On the Golf Course at Rancho Country Club.

Riding parties near the Lake at Bel-Air on a sunny morning.

A picnic party under the live oaks at Bel-Air, hurrying to luncheon.

Right: Norma Talmadge and her dog on the links.

An Ambassador guest following the country trails.







A BIT OF BOSTON IN LOS ANGELES, CALIFORNIA



THE ENTRANCE HALL, WITH ITS COMFORTABLE FIREPLACE AND QUIET CHEERFULNESS, GIVES THE KEY TO ALL.

NOW that we have a bit of old Boston transferred to Los Angeles, in the form of the Assembly Tea Room, at 642 South Flower street, we realize with a sigh of gratitude that it satisfies a heretofore unsuspected need.

On entering the spacious lobby, with its high ceiling, and dignified sweep of hangings, the lovely old furniture elicits a cry of admiration, you feel at once the charm that rests in the rare old pieces and in the old colonial mirror. The crackling of the back-log on the old fire-dogs is a heart warming thing, and on other days as the sun shines brighter we glimpse through the arched doorways the garden beyond, lovely with the trees, shrubs, and climbing vines, weaving their own stories of old Boston around this new center on the Pacific Coast. Soothed by the tinkle of the fountain, many tea parties gather in this quiet spot, within so few blocks of Broadway and yet as removed as though miles away.

Throughout, and pervading the whole, there is a savor of the stately hospitality of bygone times an atmosphere of brocade and lace ruffles, and we imbibe unconsciously something of the old Colonial peace and plenty, and are grateful for the restful harmony which surrounds us.

We are apt to think atmosphere can only be obtained by age and associations, and this, in a measure, is quite true, but atmosphere may be transferred, just as it has been here, by one imbued with all the traditions surrounding the old State House in Boston, and through that transference this delightfully restful spot of solace has been set down in the midst of this busy, rushing, most modern town. Naturally one who can do all this can do more, and add to the harmony of the tea hour the further enjoyment of an orange roll, the like of which is not obtained elsewhere, and to the dinner's enjoyment a Banbury tart or a Brown Betty.

Just as there are people who would rather have new, bright, shiny things from Grand Rapids, than the lovely old mellow pieces of Revolutionary days, so we have people who prefer jazz to quiet restfulness, but to those who crave the latter this tea room is sheer delight and supplies for a large class of people a need Los Angeles is only now realizing.

Because of the enjoyment of the charms and reflections Boston has to give us, we leave that city with regret but never with noise and shouting, so in leaving the tea room we feel the necessity of closing the door softly not to jar its peace and not to let in from without the clamor into which we step on leaving.

The charm of the place is that of some quaint old fashioned garden, redolent of stock, lilac and lavender; some people don't care for old gardens—some do,—and there is the whole story of the place as I see it.

This lovely spot is owned and managed by Mrs. Margaret Bradley Purdy, whose love of California has prompted her to make the quiet resting spot and the charming old garden.

The people of California will remember Mrs. Purdy, who entertained and managed the Massachusett's State House during the International Exposition at San Francisco.



AT THE BACK, WHERE A CIRCULAR STAIRWAY LEADS UP TO THE OFFICES, AND A PARTIAL VIEW OF THE CARDROOM.



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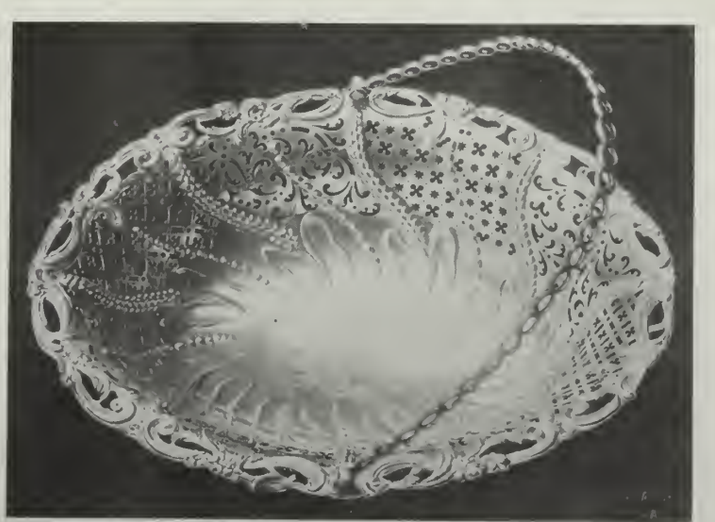
OLD SILVER AND SHEFFIELD PLATE ON EXHIBITION

LADY ASHBROOK'S bracelets, all in blue turquoise, on a supple band that makes you want to put it on and feel it clasp your wrist! Lovely jewels, old silver that adorned a lord's table, bits of colonial silver-ware and handsome loving cups that put to shame our shoddy champion cups offered for prizes at Club and contest! Here in Pasadena they all are set in an atmosphere most fitting in the Cheesewright Studios. Few towns could offer a more appropriate place for showing this unique exhibition. Every American with one drop of colonial blood in her veins will be greatly tempted by this display of objects so dear to the home maker. For however strong we may be for Democracy, our convictions in regard to equal rights for all have, here in America, taken the form of equal share for all in the joy and beauty of life. The fine art of living is, therefore, our main study in such a magazine as California Southland and we welcome the opportunity to study at first hand old plate and antique jewelry from the homes of such experts in the art as Lord Fermoy of Rockbarton Castle, County Limerick, Ireland; the Earl of Mayo, Palmerstown, Staffan; Lady Ardilaun; and the Countess of Limerick, Hall Place, Bexley, Kent, England, who, like many others, have sold their household belongings lately.

Brought to America by Mrs. Harriette M. Stanton of Dublin, Ireland, these beautiful old pieces are for sale in California and should not be allowed to leave the state. Many of them are museum pieces and should be in our museums, that our young people may grow familiar with the beauty of craftsmanship and learn to do beautiful work. many more should be on our tables used every day that our lives may be enriched by constant association with beauty in utility.



NO. 33. EXCEPTIONALLY BEAUTIFUL OLD IRISH SILVER TRAY IN THE STANTON COLLECTION AT CHEESEWRIGHTS', PASADENA.



NO. 9. VERY RARE PIERCED OVAL SILVER CAKE BASKET, 1768, ACQUIRED BY MRS. HENRY E. HUNTINGTON OF SAN MARINO, CALIFORNIA.

PASADENA, THE SEAT OF MT. WILSON OBSERVATORY

THE Pasadena Star-News, that excellent type of the model town paper, gave a full page in February to the Mount Wilson Observatory, showing its appreciation of what this institution means to the community in which it is situated. That the city, lying so close to the foot of the mountain which is known throughout the civilized world, should claim some association of its name with that of the famous observatory is but natural—for Pasadena ministers to the "Monastery" and the observers on the summit as well as to the laboratories and homes of the staff in the city itself.

Yet it is only recently that residents of Pasadena have made a point of explaining to visitors the difference between Mt. Lowe and Mt. Wilson, nor do many know aught of the scientific work done at the world renowned group of telescopes which may be seen on the summit of the range gleaming white in the last rays of the setting sun.

The *Contributions from the Mount Wilson Observatory.*—Reprinted from the Astrophysical Journal, Chicago—numbering 219 to 243 during 1922 have so far appeared, and a cursory review of their titles and authors gives an enlightened glimpse of the work done at the observing end on the mountain and in the laboratories and measuring rooms at the Pasadena plant. One of the great and unique features of this California observatory instituted by the genius of its director, George E. Hale, is the opportunity given workers in its laboratory to reproduce, as nearly as their imaginations may conceive, the conditions supposed to exist in a star many thousands of light years away. The known metals are studied and their spectra analyzed in the laboratories and every method tested for accuracy. No. 219 is, therefore, entitled "The Vacuum Spark Spectra of the Metals" and most of us can imagine what a paper on that subject would be; although we may be surprised to see that it is written by a woman, Edna Carter of Vassar, who, like many another visitor at Mt. Wilson Observatory, came for a few months to do special work.

In No. 221, R. F. Sanford, of the regular staff, writes of "The Orbits of Certain Spectroscopic Binaries." That certain stars have been proved to be double by their spectra alone is doubtless news to many. Yet it is stale news to astronomers. The wonders of that great wireless conversation going on between astronomers and the stars by means of the spectrogram can hardly be given to this generation, for it will not take time to learn to read so mysterious a language of signs. But here in No. 221 the astronomer not only knows that a certain star he has chosen to study is a double star, but (for the benefit of other astronomers who have to know) he has calculated the orbits of two double stars which cannot be seen to be double in any telescope.

In No. 222 J. A. Anderson writes on *The Wave-length in Astronomical Interferometer Measurements.* That is plain enough and possible for any one interested to study out by dictionary. The reward will be great in increased knowledge of how astronomers work. But one sentence from the author's abstract, given at the head of each pamphlet, will perhaps interest the earnest student who wants to learn the Mt. Wilson language. "The separation of double stars and the diameters of star discs are measured by the interferometer in terms of an effective wave length"—so you see, that by making waves of light hit each other head on, and interfer with each other's progress, an instrument can stop them long enough to measure the distance between their sources, no matter how many light years have been occupied by those light waves in coming to Mt. Wilson. *An Investigation of the Constancy in Wave-length of the Atmospheric and Solar Lines* is the title of No. 223, by Charles E. St. John and Harold D. Babcock, both well known in Pasadena as being on the regular staff of the Observatory. "In 1915," the abstract tells us, "Perot reported having found the wave-length of an O line considerably longer at noon than at sunrise and sunset." Now that is perfectly permissible if a waye-length wants to act in that way, but if you are an astronomer you want to know the reason why. "Since these (Fraunhofer) lines are constantly used as standards of wave-length in solar observations, a study of the wave-length as a function of the altitude of the sun was made"—and this paper tells all about what results were obtained so that others can have an accurate measuring rod for observations on the sun.

It is hard for the amateur astronomer to understand why the scientific man seems so scornful of the moon and the planets, and can seldom tell offhand over the telephone "What is that star that is so bright about 4 o'clock in the morning now?" But when the layman gets a mere peek into the fascinating things being done by what used to be called "the fixed stars" he realizes how tame the planets are to one who knows the stars.

No. 224 is the sixth paper on *The Motions of the Stars,* by Adriaan van Maanen, a brilliant young astronomer who has been at Mt. Wilson for ten years and has made a name for himself in this field of Proper Motions. Leading up as it does to added knowledge on the great general problem of the structure of our universe, the study of the motions of great streams of stars is well worth the painstaking work of measuring photographic plates of portions of the sky now being carefully photographed night after night in many observatories all over the world.

225-231 are interesting but more elaborate papers by noted astronomers, many of whom were visitors at the Observatory for the advantages it offers for special work. These require future and longer articles if their content is to be mentioned at all by the amateur writer.

Arthur S. King, one of the Observatory's most notable physicists, gives in Nos. 232 and 233 investigations resulting from experiments with the electric furnace, a fascinating feature of the laboratory on Santa Barbara street.

The making of accurate scales of magnitude by which the stars may be measured and classified is one of the most vital and necessary pieces of work in astronomy. Years of labor have been given to testing these scales and in selecting stars to be used for comparison. Screens are used which are known to cut off certain portions of light and stars are compared night after night and their photographs measured with newly invented measuring instruments. Even the difference in the colors of these stars must be accurately computed and allowance made for it on the photographic plate. It is difficult to give any clear idea of the work involved in this problem. But No. 234 by Frederick H. Seares and Milton Humason deals with *The Brightness of the Stars of the North Polar Sequence,* a sequence of stars arranged in order of their brightness and chosen as a scale by which all stars can be classified as to magnitude. No. 235, also by Frederick H. Seares, deals with a revision of these magnitudes; and the whole subject of magnitudes as worked out by astronomers appointed to make a standard scale for all astronomical work is embodied in a long report to the International Astronomical Union which met in Rome last spring.

The study of double stars by Paul W. Merrill; variable stars; the nature and material of the stars, by others or by those already mentioned on the Observatory staff, and an especially interesting paper beginning, "Since the time of the Herschels photography and spectroscopy have revolutionized the study of Nebulae," by Edwin Hubble, whose work on the subject of Nebulae is adding to the fame of Mt. Wilson Observatory. These are but a few of the fascinating papers published by the observatory and giving a brief glimpse of the work of its astronomers and astrophysicists.

PASADENA

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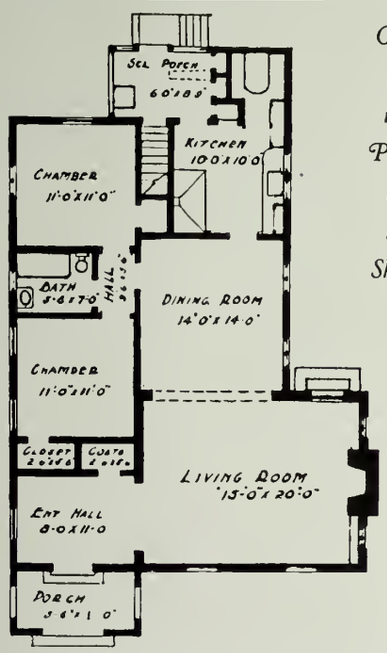


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SOUTHERN CALIFORNIA CHAPTER
The American Institute of Architects
Office of the President
701 Laughlin Building
Los Angeles, Cal.

To Mrs. M. Urmy Seares, Editor, California Southland. December 5th, 1922.

At the last meeting of the Executive Committee of the Southern California Chapter of The American Institute of Architects, I reported my conversation with you about the relationship between your publication and the Chapter.

I was requested by the Committee to write and tell you that the Chapter congratulated you on the high character of the architectural material which appears in your magazine, and to say that they keenly appreciated your efforts to educate the public as to the value of good architecture and of the best architectural service; also to express the hope that you may be successful in keeping up the standard of your publication.

It gives me great personal pleasure to be the medium through which this message of appreciation is given to you.

Sincerely yours,
SUMNER HUNT.

GARDENING MANUAL

SPRING-FLOWERING TREES

By HELEN DEUSNER, *Landscape Architect*

I AM SURE that all of us, seeing now the glory of blossom of the fruit trees, wonder how we can forego the joy of them, as so many of us do, because they lose their leaves in winter. To my mind these plants which change with the seasons give an added beauty to the garden, and an effect very different from that in the East, because of our lovely green background, against which they may be displayed in all their beauty.

Just now our eyes are full of the double-flowering peach trees which we see frequently in driving about. They are of various shades of pink, from the palest to the deepest, and the two in combination are most lovely. These are varieties which reached us from China via Japan, and are planted for ornament, and not for fruit; though they occasionally produce fruit, it is not of good quality.

In driving through the country, we have seen first the white shimmer of almond bloom, then that of the apricot, more frequent in most localities, and now the white blossom of plum, and the pale pink of our fruiting peach, with apple and quince soon to follow. With these in our vision, and the fragrance of orange blossoms in our nostrils, it is hard to believe that Japan in cherry-time can be much lovelier. The Japanese cherries, by the way, are not often seen here; they apparently do not like our hot summers; in the Bay region they come nearer to thriving, but are not common even there.

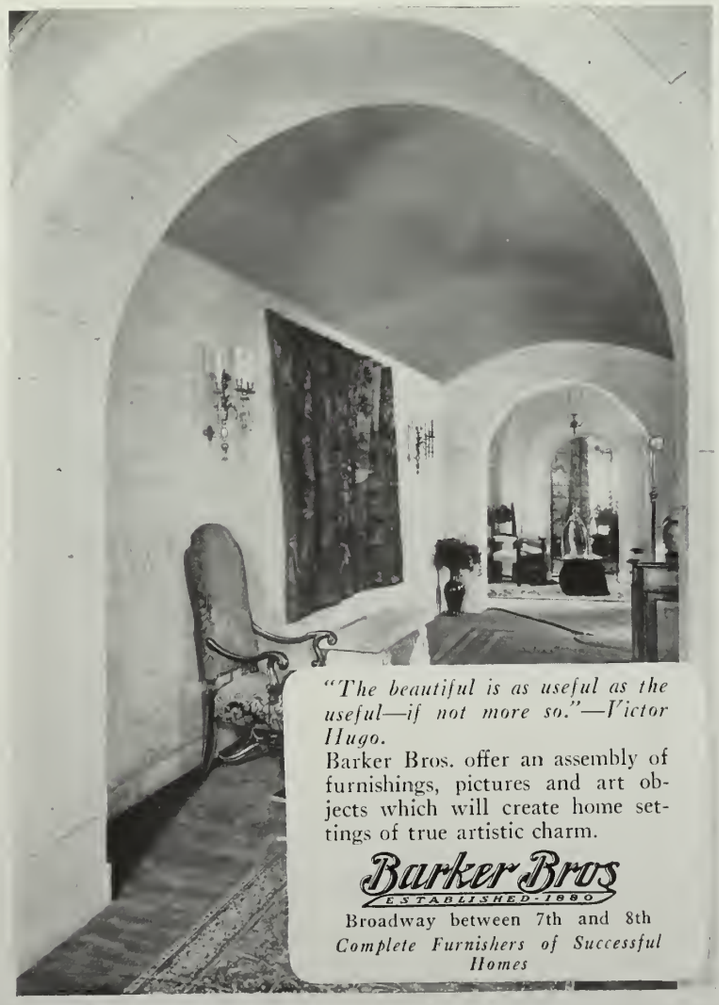
Another argument, incidentally, for the use of deciduous trees and shrubs and vines is obvious, but seldom realized. Where in the world do we need sun in winter, and shade in summer as in California! And in grounds too small to have one part developed particularly for winter, and another for summer

The
Financial Strength

of a community is gauged by the strength of its banks.

Pasadena banks on Dec. 29, 1922, held total deposits of over $36,346,000, a gain in one year of $6,278,000.
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use, the tree or vine which drops its leaves in winter, and is densely clothed in summer, is the simple and reasonable and economical solution. And the plqeasure that comes from yielding to Nature's way of doing things, rather than trying to bend her to our whims, is so much better and finer that I wonder we don't all learn the lesson sooner.

We are seeing now, too, in profusion, various yellow-flowering trees and shrubs. If a tree, it is a fair guess that it is an acacia of some species or other. There are numerous ones; the blossoms differ in shade of yellow, and in size, but they are all feathery little yellow balls, many together, which no other bloom very much resembles. The earliest bloomer, and perhaps the showiest, is Acacia Baileyana, which starts to bloom in January, and is now entirely past. Its foliage is a pale bluish grey-green, very finely divided, and the tree, when it is out of bloom, is not a very handsome one, being straggly, and rather dingy in color. Nothing could be finer for cutting, however, than the long flowering branches, and I have seen them used most interestingly, dried, in winter boquets.

Following this in bloom, and now just about past, is Acacia Dealbata, with feathery foliage and much pale yellow bloom. It makes a finer tree, grey-green and shapely, and is often used to give light shade near houses. It is most highly prized in England, and is grown in greenhouses and sold for Christmas decoration. Our trees, with their wealth of bloom, would seem a veritable gold mine to an English florist! Acacia Dealbata would make a handsome tree planted in lawns, except that, in common with other Acacias, it may get so much water as to kill it.

Acacia latifolia, with larger leaves of a brighter green, is in full blossom now. It has larger heads of bloom of a very bright yellow, scattered up and down the stem. This one is a very fast grower, and may be clipped back to make a dense bushy tree shrub, as has been done at Balboa Park, San Diego, where it serves as most useful accents of strong green, and is used in profusion.

And then there is the old standby Acacia floribunda, whose foliage is lighter both in color and form, and whose bloom is paler and more spray-like, and serves charmingly in boquets. One excellent point about this species is that it is scattered with bloom almost all of the time. It grows very fast, and may be trained either as tree or shrub. These two last named Acacias may well serve, in combination, as a very inexpensive background or boundary planting. I know of one planting of these two species where the plants grew eight to ten feet in the first season, and this with no summer irrigation until September.

Another striking plant now in bloom is Genista fragrans, with grass-green small leaves, and yellow pea-shaped flowers with a delicate fragrance. It has a rather long blooming period, and is a lower-growing, more compact shrub than Genista Canariensis, which it resembles, and is almost always preferable to it.

There is another dainty Genista, which blooms in early April, which is not much known, and is well worth planting, tucked in among stronger growers, for the delicious fragrance of its white flowers, growing in long graceful sprays, on branches nearly leafless. Its name is Genista monosperma.

Another yellow-flowering shrub now in full bloom, and very beautiful is Coronilla glauca. It is as neat and gay as you could wish,—greyish leaves, and a little coronel of yellow pea-flowers an inch and a half across, pleasantly fragrant. With a very little judicious pruning it makes a round-headed shrub tree of four feet in diameter.

It is interesting to note how many of the early spring flowering shrubs have yellow bloom, as though designed to blend with daffodill and jonquil. Apparently Nature knows that yellow is the color of hope and promise, the color that stirs and satisfies the "spring feeling."

We can't forbear to mention the Heathers which are so beautiful, and have lately gained such popularity. We hear them sometimes called "Scotch Heather," and invested with the romance of the moors and the ballads. The truth is that most of the heathers (Erica) we see here come from South Africa, while the Scotch Heather (Calluna) is never seen here. The showiest one, which we all admire, is Erica melanthera, which will grow in a veritable small tree if permitted. As it is advisable, in most situations, to keep it within bounds, it is well to give oneself the treat of cutting it lavishly for the house, when it is in bloom, and thereby pruning it. Of the other varieties, E. persoluta alba and rosea are lower-growing and even daintier in flower, and almost equally desirable. In other parts of the world, Ericas are considered very hard to grow, so we are especially fortunate in having them thrive here.



ACACIA BAILEYANA, A MASS OF YELLOW BLOOM TO BE SEEN EVERYWHERE.

BIRDS—*By* THERESA HOMET PATTERSON

THE Western Bird Guide is the only book having illustrations in color of the Western birds. As it is a pocket edition they are diminutive in size.

Dr. Clinton G. Abbott, director of San Diego Museum of Natural History, will lecture at the Southwest Museum, March 18th, on "How Birds Show Their Feelings." It is hoped to secure him for Pasadena the previous evening. He considers the conservation of the birds a patriotic duty and is thankful that this new land is awake to their value before it is too late. The Audubon Society secured legislation in that state protecting the insectivorous and song birds. Laws are of little value unless they are enforced, and it requires constant vigilance to keep the meadowlark from being classed as a game bird. We would miss his greeting from every meadow and the grain would suffer from the worms. One Italian was found with sixty-five song birds (for the same purpose the four and twenty

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Vista del Arroyo, Pasadena
Paintings by
Alson S. Clark
March 1-31



SARATOGA ORCHARDS FOR SALE
The orchards of the Santa Clara Valley will soon be in bloom again, and Saratoga will celebrate her 24th annual Blossom Festival the latter part of March. From the hills about Saratoga the view of the valley is one never to be forgotten and the fragrance of the delicate prune blossoms will linger always in your memory.
For homesite and orchard property in this favored region, apply to
MRS. CHARLES C. BELL, Saratoga, Santa Clara County, California

black birds). Dr. Abbott shows some fascinating pictures of baby owls, and a Virio feeding her baby in Miss Abbott's closed hand—proof that a mother bird knows her babies' faces!

A White Egret was seen recently like the ghost of his murdered race. This is one of the birds plentiful forty years ago now so rare that Mr. George Willett, author of "Birds of the Pacific Slope," has never seen one. How many times the story had to be told before woman's conscience was aroused. Today it takes courage to wear an egret, but there are those who have it. In Italy you have a course of song birds with your dinner; in France you can buy Thrushes, Skylarks and Nightingales in market; in England bird lovers are fighting the wholesale trapping of birds; it is for America to protect this great national asset.

The Australian Piping Crow of the Pasadena aviary colony has been sojourning with the movies. She is crowing some and is quite up-stagey! She is one of the actors in "The Courtship of Miles Standish," and will appear on the big ship Mayflower.

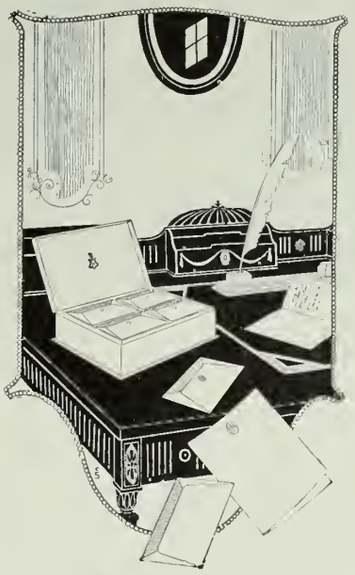
These rare mornings and moonlight nights heed the old song and "Listen to the Mocking Bird."

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When a lover among the ancients wrote a *billet doux*, if he really put his heart into it, the result looked like a parcels post package. With a brass plate, a strip of bark or a block of wood as his stationery, it could hardly be otherwise.

Even if he were an aristocratic Egyptian and could afford papyrus, the very open style of handwriting then in vogue—hieroglyphics—made compactness out of the question.

Compare such clumsy missives with one written on the dainty, elegant stationery of the twentieth century. To make it a last moment comparison, you should have in mind the most recent creation—stationery bearing a pierced, varicolored, embossed monogram.

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THE FOURTH OF A SERIES OF LESSONS ON PROCESSES IN HANDICRAFT —HOW TO MAKE ARCHITECTURAL MODELS —*By* ELIZABETH STINES

ARCHITECTURAL modeling is not a new field. Michelangelo considered models of such great value that he made one before building in order that he might view his design in three dimensions. Models were also used by the architects of the Renaissance and considered by them of great importance in studying and presenting designs. There are a few remaining models of this period which are marvels of skill and patience.

Well made cardboard models properly used, are of unquestionable value to the architect in studying and presenting the design for a building. A model made to scale and carefully detailed in strict accordance with the architect's design, will make an honest statement of facts which cannot mislead anyone, although he may be quite unskilled in architectural treatment. The client gets a perfect idea of the building which the architect proposes to erect for him and approves or disapproves with perfect assurance and thus avoids any ultimate disappointment. There would be less worry and more satisfaction and true understanding if the client would demand a model before building.

All models, if perfect and constructed in any



way approaching a true and artistic manner will take time to construct; but such a model will always be worth the time and money.

While the architectural models of the Renaissance were mostly of wood, we have today a much less costly and entirely satisfactory material for models, cardboard. It is more durable and trustworthy than either plaster or wood. It becomes impervious to moisture and changes of climate, impossible in wood for any length of time even if you could work wood to such small detail. The construction



of cardboard models involves no objectionable mess, such as is found in using plaster or wood and it can be more accurately and sharply shaped to all the usual architectural details.

For ordinary use, a medium weight pebble surface cardboard is better than the mounted water color paper. By cutting each elevation separately and mitering the inside edge, a true sharp corner can be obtained, and in much less time than is employed in using the heavier cardboard.

It is not necessary or advisable to make the models at a large scale. One-eighth inch is a comparatively large scale except when constructing a building of the more simple type. The purpose can be served equally well by models of a smaller scale with most of the details simply rendered in place of constructing it, as is necessary when working at a larger scale. The saving of time and labor effected by adopting a small scale is very great, even though such features as free standing columns and some details that have a very considerable projection must, of course, be constructed.

Rendering may be done with pencil, ink, or water color. The last medium is probably most attractive to the majority and the color also adds interest to the model.

The models may be made as elaborate as desired, showing trees, plantings, shrubs and other features all worked out to scale and in appropriate color. Plasterline lends itself readily to this work and tempera paints, which can be used on the plasterline making any color possible. It also gives a nice texture to the cardboard where plaster is to be represented.

The construction of the cardboard model requires no very complicated tools or instruments, outside the usual drawing instruments, a knife, file, a cutting edge, a few perfectly true lead weights of different sizes or even pieces of marble can be brought into play for pressing. There are a number of other tools which might play an important part such as a vice and small plane—but these are not necessary. The cardboard should always be cut on plate glass, as this is the only material that will not turn the edge of the knife. All the flat pieces when gummed together are pressed between plate glass, to give a uniform pressure all over.

Besides providing a most desirable way of studying the design of a building, a cardboard model makes a strikingly effective way of presentation.

One of the most interesting phases of this interesting work is the presentation, upon completion of the model, first to the architect and then to the client. The architect is seeing his design as it will work out, in three dimensions, for the first time. There are many architects who cannot visualize a design as clearly as the eye can see it in a well-made model. The discussion by the architects which follows the completion of a model is well worth hearing. It is viewed and studied from all angles, and it may show the architect, before



it is too late to remedy it, any real weakness in the design, either in compartive proportions or in the grouping of parts when seen from all points of view. These models are also valuable for other purposes such as developing and critically examining complex and unusual roofing problems, whether architectural or engineering.

Modeling is unquestionably the most effective means of presentation which can be employed. A good architectural model means satisfaction and understanding.

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THE committee on Small House Service appointed by the President of the Architectural Club to make it convenient for the public to get architect's plans and specifications for a small house, is as follows: Mr. Sumner Spaulding, Mr. Donald Parkinson, Mr. Walter Davis, Mr. David Witmer, Mr. Wm. Staunton, Jr.

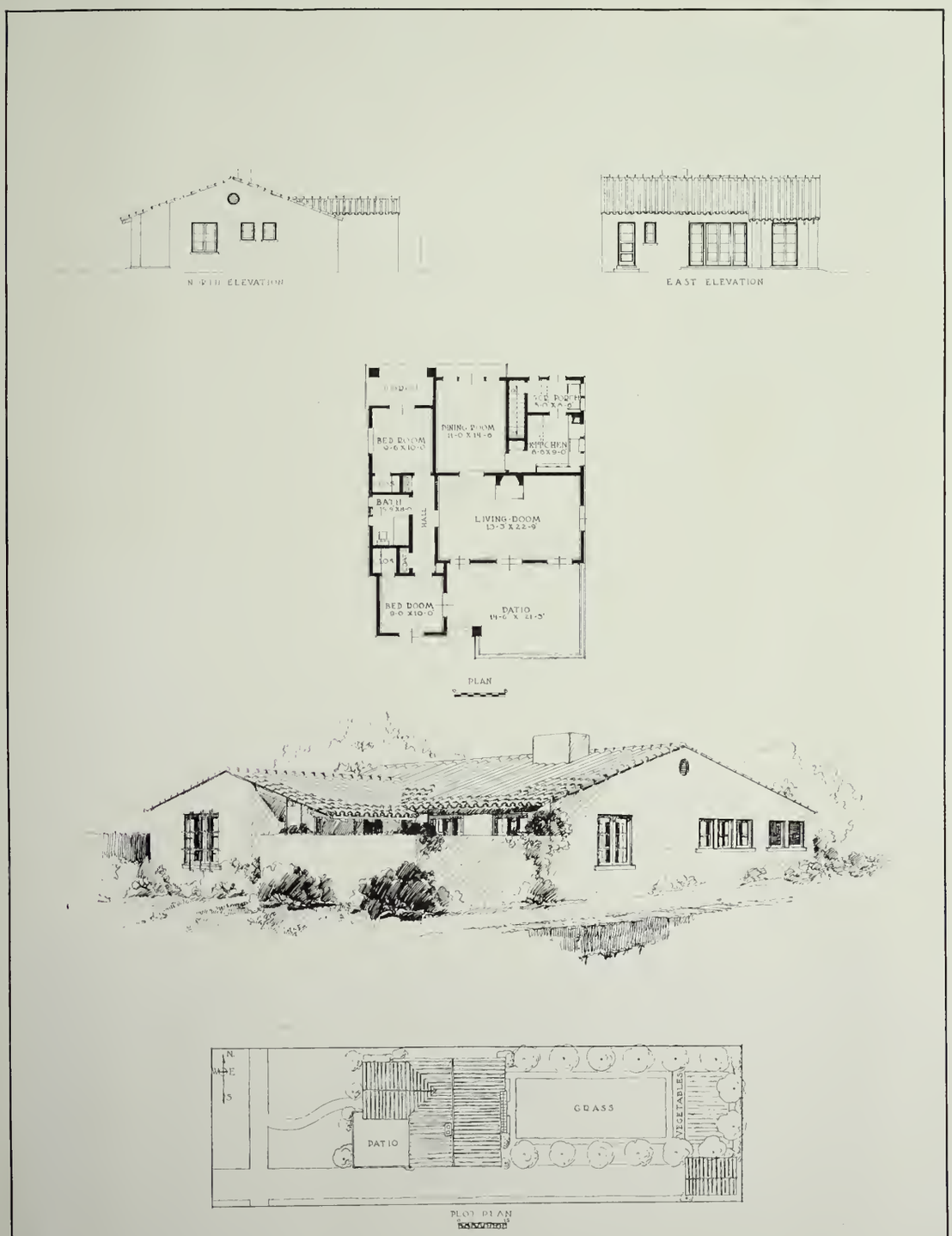
The Committee has arranged for a series of competitions for which members of the Architectural Club, which includes about three hundred and sixty architects and architectural draughtsmen of Los Angeles, will draw plans of a small house to cost about 5000 doliars.

The public is hereby informed that the first competition has proved successful. The drawings have been passed upon by a Committee of prominent architects members of the Institute and the plans and elevations will be published, one each month, in this magazine and, perhaps, later made into a convenient book or portfolio.

But anyone interested in getting a small house plan which has been criticised and passed on by the concerted architects of the Architectural Club and the Southern California Chapter of the American Institute of Architects can see *all* of these plans of the first competition at once by visiting the library of the Club at the rooms in the beautiful building of the Rapid Blue Print Company, 818 Santee street, on Tuesday, Thursday and Friday evenings. At these times, which are thought convenient for those occupied during the day, the Librarian will be on duty and will call to the assistance of any client choosing and paying for a plan, the services of the architect who made the particular plan selected. The price of the plan and specifications thus obtained from the best experts in town will be only fifty dollars, which will go into the Library fund of the Club and will be more than saved by the avoidance of mistakes

To have a good house, begin with the architect. It is being made easy for clients to have a good architect and to have a house not only well built under the direction of an architect but to have a house that will always satisfy whoever lives in it because it is *right*.

Tastes differ and there are styles in California to suit every taste. Needs differ, and there can be made or found in the Small House Service plans to suit every need. Sites differ and good architecture is good only if it adapts itself to the environment in which it is placed and seems natural from every point of view. Thus there will grow up in California a California architecture the outcome of the best efforts of the state's best architects and artists, and our hills and valleys will be made beautiful by thousands of little houses well designed and built to live in forever.



Mention 4

TOWN PLANNING

Continued from Page 8

also be carried into the English classes and made the occasional topic of the regular theme.

From the eighth grade, city planning should be carried on up through the four years of high school and college; perhaps not always as such but more often in the form of municipal administration, citizenship, political economy, sociology, and other related studies. Prize essay contests, debates, and commencement programs might well be woven around this general subject. Every effort should be made to place civic affairs among the every day interests of the young citizen. Effort should be bent, not so much toward creating a knowledge of the technicalities of city planning as toward the development of the living interest in community matters and a sense of the advantages and responsibilities of citizenship.



THE HOTEL AT OJAI, THE BEAUTIFUL SUBURBAN TOWN WHICH DARES TO USE AND PRESERVE ITS TREES.

Both the education of the adult and the work in the schools may be promoted and financed by a lay committee and private subscription; by the committee of the organized civic clubs, mentioned above; or by the city at large. In any event it should be conducted by a man or group of men well grounded in the fundamentals of planning and skilled in publicity. In the larger cities, maintaining permanent planning departments, education should become a regular function of the department. In smaller communities, where these special departments are economic impossiblities, it may be necessary to employ a city planning publicity expert to work with the local interests long enough to get the system of education well enough established so that it can be conducted locally. Eventually it may be possible to obtain state assistance with this work. Frequently the city planner who makes the plan for the city is well equipped to render this service and the necessary publicity and educational work can be carried along simultaneously with the building of the plan, as a part of the planner's general effort. Selling the plan is as much a planner's responsibility as making it and arrangements between the city and its consultant should be such that, when the planner withdraws, he leaves behind him a group of engineers and laymen sufficiently familiar with planning ideas and ideals in their local application, not only to carry out the plans but to continue the educational efforts as outlined above and as begun by the planner.

These various suggestions for each of the phases of city planning education should, of course, be adjusted and supplemented to meet local conditions. Frequently, they may be made to overlap effectively. They should not be regarded as distinct efforts but as two efforts closely co-ordinated toward a common end, the greatest welfare of the community. They are separated because there are two distinct types of mind to be dealt with, from each of which we may hope to gain different things, each necessary to the common goal. By educating the adult, we overcome the fatal opposition of ignorance and obtain the city plan and sufficient conservative observance of it to safeguard the larger interests of the future. In working with the embryonic voter, we lay the foundation for a sympathetic understanding of the principles of sound city building and large community effort. Together, they insure the success of the far-sighted city plan. Without them, the best of plans is liable to failure in exactly the degree to which the citizen body remains unenlightened.

ORANGE, A TOWN WITH A CIRCULAR PLAZA

By V. D. JOHNSON
Secretary, Orange Chamber of Commerce

CITY of homes! how often is this appellation applied indiscriminately by the boosters of various towns and hamlets all over our country, and frequently too without due regard to any justification for the claim. However there are in Southern California a number of towns and cities in which the surroundings for home life are so ideal that they fitly can be described as "Cities of Homes".

Of such latter class is the charming little city of Orange lying some 31 miles south east of Los Angeles and located in the north central part of Orange county.

Nestling thus in the heart of California's wonderful valencia orange district, with its equable climate, its short distance of fifteen miles to the beaches, its splendid schools, its harmonious and progressive churches and with 90 per cent of its citizens owning their homes, Orange becomes an ideal place for the family life of those who seek the best.

The school system is represented by a $300,000 high school plant completely equipped, where nearly 600 boys and girls are receiving their high school training. The grade schools represent an investment of more than $200,000 with 1200 pupils in attendance. The church life is progressive, and is represented by practically all of the leading religious organizations.

Six miles to the east lies the 160 acre Orange county park where great live oaks furnish shelter for the thousands who frequent the park during all the summer months. Three miles from the city is Hewes Park surrounded by the 600 acre orange and lemon ranch of the Hewes Corporation. Two miles further on is the Lemon Heights district, from the summit of which may be seen a vast array of orange groves separated by boulevards into a great checker-board of green and gray, while in the distance is the view of Catalina Islands and the Pacific. To the east tower the mountains with their promise of cool outings and quiet rest.

Without a boom and yet consistently, the city of Orange is adding to its population family after family, who come to California and seek out the quiet refined home life that characterizes the citizenship of our southland cities. In 1917 the building permits were only $146,000 while last year they represented the sum of $925,000. In 1922, 133 attractive bungalow homes were built with 59 residences remodeled and 16 additional business houses erected. This prosperity is based upon the returns from this $7,000,000 valencia district where almost every ranch is provided with a home place, modern, ornamental and ample for family needs.

WALNUT GATHERING IN CALIFORNIA

All day under the walnut trees
Mexican men, women and little children—
Bright dots of color on brown earth—
Bend and gather.
Bend and gather.
All day long the sound of nuts
Dropped into tall cans;
A hollow sound at first, and loose.
Then dull and muffled.
The loud sound of cans poured into sacks.
And the beater going from tree to tree
Beating the last nuts down with bamboo pole.
Undertone of musical voices
Silent toward afternoon.

All day long the people pick up nuts.
All day long, under the cloudless sky.
The Mexicans bend and gather.
Bend and gather.

—Gertrude Wesselhoeft Hoffman.
Carpinteria, California.



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TOLD ON THE TROLLEY *By* JOHN BEACHAMP

THE Saturday Evening Post has learned the art of giving the people cold facts in an interesting way. Several people were reading it on the car to Glendora and I glanced at its open page cartoon in the lap of my companion of the hour. Floating lazily on the surface of a mild ocean a prosperous individual in bathing suit and life saver smoked a big cigar, while below him a scrawny swimmer blowing bubbles to the fishes sank slowly in the wake of a millstone tied about his neck. Too far away to read the print I caught only the headline, "Public Debt Mania," which did not explain the cartoon. I glanced at the young lady seated beside me to see what she made of it. Her eyes had a faraway look and she seemed in a brown study. In her trim tailored suit she was a pleasing picture and I recognized her as the daughter of an old neighbor who had lately left her a goodly fortune, after having taught her how to manage it herself. At last she turned toward me with a little smile. "Is it dishonorable, then, to own tax-exempt securities?" She sprang the question on me and then, fortunately, went right on talking. "My father taught me to buy municipal bonds as the best investment for a woman, but one doesn't like to be a slacker in peace any more than in war."

"Tell me what the argument is?" I queried, in order to gain time. "Certainly no one holds it dishonorable to help build up the cities and develop the West?"

"Garet Garrett has put it very plainly;" and she reviewed the article, continued on page 109-110-113-114, through the big advertising sheets, "because of the fact that many people are putting their money into tax-exempt securities, the federal government is more and more being supported by the girls who earn their income and less and less by those who live on interest from their bonds. You see," she rippled, "the Government didn't intend it that way at all. They meant to make the millionaires pay the piper when they framed the income tax. But they put it on so thick that the smart millionaires just slid out from under, and since the socialists and labor leaders are hounding them every time they put their money into big development enterprises they just naturally withdraw their funds from railroads and such useful necessities and put their money into tax-free bonds of states and cities, towns and counties, school districts and all the other kinds of districts, and now they don't have to pay any taxes at all!" Then she twinkled at me in earnest. "It seems to me," she laughed, "that the joke is on the populists. They are always nagging the capitalist and howling for some new pleasure or park, or expensive luxury for 'The People' and now that the people have issued bonds and bought all these luxuries for themselves the capitalists seem to own the bonds and a mortgage on the town, on the people themselves."

"Suppose the town can't pay?" I queried. "That's it," she explained again, referring to her paper. "You can't attach the city hall, and what good would that do you? I know a town though that owns an oil well," and she looked pensive, "I wonder if that town has issued any bonds."

She was looking out of the window and I turned from her to do the same. Across the white wash of a treacherous mountain stream men were working to forestall "the snarling wolf that lives in the mountains" and prevent his unheralded visits on the farms below. "I thought," she began again softly, "that I was doing good work with my money when I bought flood control bonds. I didn't do it because they are exempt, but because I wanted my money to work if I couldn't. But I think I'll put the next bunch into some railroad that needs it. I've got enough now for my simple needs and it wouldn't matter if it didn't bring in anything for a while. I'm sorriest for Cousin Sadie, you know great uncle put all her money into railroad stock in the East and now she hasn't any income at all. Lots of little people like her, too old to learn a trade, have had almost nothing to live on since the government ran the railroads into the ground." "Government ownership versus expert individual ownership," I pondered. "They are the same people," she continued. "Who are the same people as what?" I demanded. "In a democracy," announced this wise young lady, "everybody is free and equal to howl for his share; and now the people who have never done anything but cry for the moon have borrowed the money to drag it down and are posing as the equals of the engineers who set the moon in the sky. If they only knew enough to employ experts instead of politicians we could trust them, but they don't know the difference. They have put the screws on their expert servants, the railroads, and have turned the money of the nation over to the irresponsible populace to spend, and now see the populace fiddle while Rome burns and their taxes increase. Do you think we shall ever be fit for Democracy?" Her eyes met mine as we rose to leave the car and the look in them was that of a lovely saint weeping over the city whose lights had begun to twinkle on the plain below. "Better put your money in a trust company," I said, "and forget it." But she disappeared, shaking her pretty head.

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No. 40 **APRIL, 1923** **20 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month in which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
Sunday evening suppers will be served throughout the month at seven o'clock. The programs are as follows:
April 1st—Being Easter Sunday, supper will be served as usual, but the evening entertainment will be omitted.
April 8th—Mrs. George M. Millard will give a talk on "The Evolution of the Book and the Romance of Book Collecting," illustrated by lantern slides made especially for this occasion.

April 15th—Miss Doris June Strudle, Pianologues and Dramatic Sketcher."
April 22nd—Col. Robert J. Hawes, late of the Mexican Army, will give a talk on "Mexico, Yesterday, Today, and Tomorrow."
April 29th—Song Recital, Miss Ruth Markell, Soprano.
Monday Afternoons, Bridge and Mah Jongg Teas, April 2 (Easter Monday), 9th, 16th, 23rd, and 30th.
Special feature for April, Circus Dinner Dance, Friday, the sixth.

ANNANDALE GOLF CLUB:
The afternoon bridge and tea parties, to which Mah Jongg has been added, will continue on Wednesday afternoons throughout the season.
The second Friday of each month is open day at the club.

Thursday evening, April 19th, "Milk-Maids' Matinee," including an interesting program, a buffet supper, and dancing.
Thursday evening, April 26th, Musicale.
The usual Wednesday and Saturday Sweepstakes during April.

FLINTRIDGE COUNTRY CLUB:
The dinner dance of the month will be given Saturday, April 7th.
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

NEWPORT HARBOR YACHT CLUB:
Every member of the club is busy, polishing, painting and generally cleaning house in anticipation of Inspection and the big "Birthday Party" with which the season opens, May 19th. This party, with its huge cake and ever-increasing candles — now six — is always of intense interest to all the yachtsmen.

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Gasolines explode in two ways. One kind explodes instantaneously — detonates. It has the effect of a sledge hammer blow.

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The other kind of explosion—the more efficient kind—you get from Union Gasoline.

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Art

THE Los Angeles Museum of History, Science and Art, Exposition Park, announces exhibitions of three artists, as follows:

April 3 to 30, Langdon Kihn's Indian Portraits, in color.
Charles Matthew Crocker, oils.
Helena Dunlap, oils.
The Prospectus of the Exhibition of Painters and Sculptors of Southern California, to be held in the Gallery of Fine and Applied Arts, Los Angeles Museum, May 4 to 30, has been issued and calls attention to the ruling "Positively no works received at Gallery after April 26."

Reception and first view, Friday, 8 to 11 p. m., May 3.
Open to the public daily, 10 a. m. to 4 p. m., May 4 (Sundays, 2 to 5 p. m., Wednesdays, 10 to 12 m.).
The Prizes, with conditions, are:
The Mr. and Mrs. William Preston Harrison Prize of $100 in gold will be awarded to the best work of art, regardless of subject or medium. To be selected by the Jury of Awards. The same artist not to be eligible five years in succession and not over twice in any event.
Mrs. Henry E. Huntington Prize. A prize of $100 is offered through the Museum by Mrs. Henry E. Huntington. This prize is restricted to artists who have not previously received a prize in any exhibition held in the Museum, and will be awarded by the jury to any such artist submitting the best work of art, regardless of subject or medium.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, announces:

The Archaeology Club of the Southwest Museum will meet on April 10th at 8:00 o'clock in the evening. The subject for discussion will be the "Pomo and Hupa Indians of California and Southern Oregon."

During the month of April 15 to May 15th a Spanish-Colonial Exhibit will be held in the Museum. Many of our old families will be represented, who will exhibit relics and heirlooms of this early Californian period.

Department of Children Activities, every Saturday morning from 10:30 to 12:00, including music and interesting talks.
The Story Telling program for the month of April is under the auspices of the University of California.

BRANGWYN'S etchings are on view at the Cannell and Chaffin Galleries until April 15th. To those who only know Frank Brangwyn as a painter and mural decorator, those powerful and dramatic works will prove a new delight. This is the largest exhibition of his prints ever held in this city.

GRACE ALLISON GRIFFITH exhibited California and Hawaiian landscapes in water colors at the Kanst Galleries during March, and a few of these pictures will remain on display in the gallery during April and May.

HOVSEP PUSHMAN'S latest paintings from Paris will be shown at Cannell and Chaffins' Galleries, March 26th to April 15th, inclusive. Seeing these splendid canvases, remarkable for their wonderful color, one is transported to the heart of the Orient, for the artist, of Armenian parentage is steeped with the beauty and mystery of the East. The works are Oriental figures and still-lifes of various objects d'Art of Persia, India and China. His most important picture, "The Prêtresse de Samarcande," exhibited at the Paris Salon of 1922, is a magnificent piece of painting and color, the most consummate that has been seen in Los Angeles for many a day.

THE Hollywood Chamber of Commerce announces a Competition for Design of Hollywood Community Emblem: the first prize, $100, the second, $35, and the third, $15. The competition is for a Hollywood community emblem, designed to symbolize the spirit of Hollywood and to be used by the community as a mark of identity with Hollywood. Inquiries regarding this competition may be addressed to the Hollywood Chamber of Commerce.
All drawing submitted must be addressed to "Hollywood Community Emblem Competition," care of the Hollywood Chamber of Commerce, Hollywood, California, and be delivered at that address by mail or otherwise before noon of May 15th, 1923.

MR. and Mrs. F. Carl Smith continued their Studio Teas on Thursdays during March and will entertain the first and sec-

Announcements

THE concluding programs of the Pasadenta Lecture Course are: S. K. Ratcliffe, Special Correspondent of the "Manchester Guardian", April 17, "The Changing British Empire. Mme. Pierre Ponafidine, April 24, "My Experiences in Soviet Russia. Hugh Walpole, Friday evening, April 27, at 8:15, "The Realists—Bennett, Wells and Galsworthy."

THE Community Art Players of Santa Barbara announce the sale of season tickets to members of the Community Arts Association only for 1923 productions as follows: April 2-3, April 20-21, May 25-26, June 29-30, at the Potter Theater, Santa Barbara.

THE new First Methodist Episcopal Church of Los Angeles is awaiting the arrival from New York of three mosaic panels, said by artists and critics to establish a precedent for handling and color. The panels, the work of Louis C. Tiffany of New York, are eight by seventeen feet and interpret, pictorially, the hymn "Te Deum Laudamus."

These art panels, it is said, differ from anything yet produced in mosaics in that they are executed entirely of iridescent glass, which possesses a luminosity and radiation previously unknown in mosaics. The placing of mosaic panels in a Methodist Episcopal church is said to be an innovation.

IMPRESSIVE ceremonies marked the unveiling of the tablets in four new buildings of Pomona College, Claremont. Calif., Saturday, March 24th. The new buildings are Mason Hall of Chemistry, Crookshank Hall of Zoology, Sumner Hall of Administration, and Memorial Training Quarters. The program included an address by Henry S. Pritchett, President of the Carnegie Foundation, and the address after the Corporation dinner was made by John Adams, Emeritus Professor of Education, University of London.

AT a recent meeting of the University Club of Pasadena the following officers were elected for ensuing year: President, Frederick J. Loomis, first vice-president, Robert A. Millikan; second vice-president, Clinton C. Clarke; secretary, H. O. Stechhan; treasurer, Paul Washburn. These are to serve on the executive committee with Dr. W. S. Adams and F. M. Hanchette.

REDLANDS UNIVERSITY is to have a fine arts building, two stories in height and containing studios and practicing rooms. The arts building and dormitory for men are to cost $1,000,000. Norman F. Marsh is the architect.




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THE calendar of the Community Players of Pasadena, in the Community Playhouse, for April is:

April 9-14, "Mrs. Bumpstead-Leigh," by Harry James Smith.

April 23-28, "Boy o' Dreams," by Octavia Harris.

THE Pacific Coast Polo championship, the sanctioned title tournament of the American Polo Association, will be held March 23 to April 15 at Del Monte, California. The entries include Midwick, Coronado, Riverside, Santa Barbara, San Mateo, 11th Cavalry and Del Monte.

DRAMA LEAGUE OF AMERICA, Francis Neilson, President, announces the thirteenth annual convention will be held in Iowa City, April 19, 20, 21.

THE ASSISTANCE LEAGUE announces a Fete Champetre, Friday, April 13, at Hotel Huntington, Pasadena, unusual entertainment will be provided for both afternoon and evening, including the new Mah Jongg dance.

GNOME CLUB OF CALIFORNIA INSTITUTE OF TECHNOLOGY. At home Thursday afternoon, April the fifth, from four until six o'clock. 289 South Madison Avenue, Pasadena.

MUSIC MASS MEETINGS are held every Tuesday evening at 7:30, in the High School Auditorium, Pasadena. Directed by Arthur Farwell. Mass singing, old songs, new songs, and particularly Spanish-California songs. New song sheets for all, with words and music.

THE Young Women's Christian Association of Pasadena announces the opening of their new Gymnasium and Swimming Pool on April 7. Reception 10 a. m. to 9 p. m. Classes in gymnasium and the pool 10 a. m. to 12 m. Swimming in the afternoon.

VIOLET ROMER, dance creator and pantomimist, and sixty-five of her pupils, will present an attractive dance production on April 20th at the Pasadena High School auditorium, with Adolph Tandler as orchestra leader. Mr. Tandler will have under his baton four soloists from the Philharmonic Orchestra.

The program will open with the First Movement from the Fifth Symphony of Beethoven, which will be an inspired interpretation given symbolically by Miss Romer. The program will close with Miss Romer's original "Tribute to Shakespeare," which includes "Puck," "The Unsigned Symphony," "A Shepherd" and the "White Peacock."

PUBLISHER'S NOTICE

The time has come when CALIFORNIA SOUTHLAND *can afford to expand its monthly output and increase its influence if it can obtain a limited addition to its list of selected and discriminating subscribers. Friends of the magazine, and acquaintances who have hitherto enjoyed occasional sample copies are, therefore, given this opportunity to show their concrete appreciation by sending in subscriptions before the summer vacation. Three hundred of these copies have already been assigned. The quality of the magazine will be maintained.—$2.00 per year. Make out checks to California Southland, Pasadena, California.*

APPEARING on the front cover, is a set of two-color process plates of the interior of Grauman's new Metropolitan Theatre. This was chosen by the Publisher of this beautiful magazine, as an ideal subject, and test of the new process, which is causing quite a bit of local comment.

Always first with the new and latest methods of Photo-Engraving, the makers of this set of plates have also made the two plates on page 27 showing a scene in Alaska. Time, thought and experiment have been given to this two-color process, to make it inexpensive to the publisher, and yet tell the story.

This has been accomplished, and the buyer of color plates, will be pleased to know what can be produced by this process. Its use can best be applied to landscapes, illustrating books and folders.

The key plate can be run at the same time as the reading matter, thus saving an extra run on the inside. Or, at any time the key plate may be used separately. It lends itself to many color schemes.

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ond Thursdays in April, from two to six o'clock, 217 Oakland Avenue, Pasadena.

MRS. W. S. MABEE, President of the Wa-Wan Club, will provide the Musical program for the meeting of the California Art Club, April 7. Artist members are requested to bring unframed canvasses, or pictures of any size or description to this meeting to be presenteu to visiting artist entertainers from time to time in recognition and appreciation of their services.

This has already been decided upon by the Club. Also members please call as soon as possible at the temporary gallery, 1027 W. Seventh, for all pictures remaining there.

Several well known visiting painters, Mr. Carle Blenner, Mr. Arthur Cahili, and Mr. A. Phimister Proctor, internationally known sculptor, have been invited as guests of honor.

CANNELL & CHAFFIN loaned several portraits to show with the California Society of Miniature Painters at the Ebell Club during March. There was Pushman's large "Pilgrim to Mecca," two canvases by Carle J. Blenner, two by Martin Borgord and pastels by Dudley Carpenter and Otis Williams of charming children.

APRIL 16 to May 5, an exhibition of the water colors of the late F. Hopkinson Smith will be held in the galleries of Cannell and Chaffin. The subjects are mainly canals of Venice and Holland, notable for their picturesque beauty and ease of handling.

AN exhibition of pictorial photography, by some of the best known exponents of the art, will be shown during April at the Hollywood Woman's Club.

ELMER WACHTEL will hold an exhibition at the Kanst Galleries during April.

THE exhibition of paintings by American artists, most of them Los Angeles men will be continued in the gallery assigned them in the new Metropolitan theater. There are about thirty canvasses loaned by Earl Stendahl from his collection and when these are removed others will be supplied, either by other picture dealers or from the studios of the artists.

TWO new galleries for the exhibition and sale of California paintings will be opened in Los Angeles in the near future.

GEORGE E. HALL, who returned from Paris two years ago has located permanently in Los Angeles.

AARON KILPATRICK has returned from a three months painting tour in the vicinity of Capistrano.

THE building fund of the California Art Club is steadily growing, much interest having been shown in the movement of this organization for its own club house and gallery.

PAUL LAURITZ leaves soon for an extended trip through upper California, Oregon and Washington.

SEYMOUR THOMAS exhibited his recently completed portrait of Dr. Norman Bridge at his studio at La Crescenta the third Sunday in February and the first Sunday in March. The portrait is to hang on one of the walls of the California Institute of Technology.

THE West Coast Arts, Incorporated, closed the midwinter exhibition at the Franklin Galleries, Hollywood, the last of March. The collection, with probably a few changes, will be shown at the MacDowell Club, Tajo Bldg., Los Angeles in April, and in the art gallery of the Public Library, Long Beach, during May.

The officers of the West Coast Arts, Inc., are as follows: President, Ella Hotelling Tanberg; first vice-president, Ella Shepard Bush; second, Lillian Prost Ferguson; secretary, Helen Beatrice Slutz; treasurer, Beulah May.

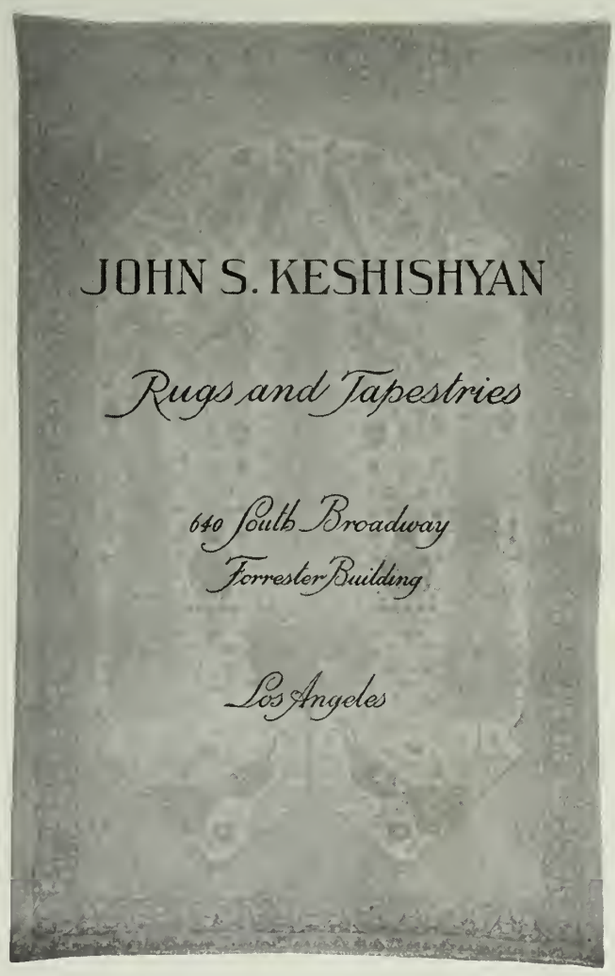
MARINE etchings by James Duncan Gleason, together with etchings by Modern French, English and American masters will be shown in the Print Room at Cannell and Chaffin's during the month of April.

LOUIS HOVEY SHARP will exhibit paintings at the Kanst Galleries, Los Angeles, during April.

MAY GEARHART and Edna Gearhart will address the Ebell Club on April 11, their subjects being "Art in the Public Schools of Los Angeles" and "The Revival of Print Making." May Gearhart and Frances Gearhart will hold an exhibition of wood block prints and color etchings at the MacDowell Club, Tajo Building, through April. They will also show at the Ebell Club.

THE plans of the Laguna Beach Art Association include five exhibitions for the coming year, all to be held in the association's gallery at Laguna Beach. The spring exhibit opens April 2, to continue to June 1. Summer exhibition is held from June 1 to August 1. Fourth anniversary exhibit, August 1 to October 1. Autumn show, October 1 to January 1, 1924. Winter, January 1 to April 1, 1924.

The Laguna Beach Art Association was organized in August, 1918, with 150 charter members, and it is open to membership to all interested in art and its development. The membership is now 600.





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Nearly 15,000 people visited the gallery last year.

JOHN FROST will exhibit his paintings of the desert at the Stendahl Galleries, Ambassador Hotel, beginning April 3, through the 15. This young artist is a son of A. B. Frost, famous illustrator, who is now living in Pasadena and contributing his inimitable drawings to eastern magazines.

DAVID ANTHONY TAUSZKY is painting a half-length life size portrait of Stephen Atwood Royce, the young son of Mr. and Mrs. Stephen Wheeler Royce of Krroyo Park, Pasadena.

RAYMOND NOTT will exhibit pastels at Bernays', 315 West Third Street, Los Angeles, the first half of April. A part of the subjects of this exhibition were done from his studio windows at Eagle Rock.

THE Richard Millers are returning to America in April, after an extended stay in Paris, and other cities of the continent.

A. PHIMISTER PROCTER will continue his exhibition of sculpture at the Stendahl Galleries in the Ambassador.

Music

THE April concerts of the Philharmonic Orchestra, Los Angeles, Walter Henry Rothwell, Conductor, are as follows:

April 1—Easter Sunrise Service. Soloist; Maurine Dyer, Soprano, Hollywood Bowl, Hollywood, California.

April 1—At 3:00 p. m., Eleventh Popular concert, Soloist, Leon Goldwasser, Violinist, Philharmonic Auditorium.

April 5—At 8:15, Pasadena, High School Auditorium. Soloist, Mme. Bertha Fiedler-Svedrofsky, Violinist, Henry Svedrofsky.

April 6-7—Thirteenth Symphony Concert, Philharmonic Auditorium. Friday afternoon, 3:00; Saturday evening, 8:15.

April 9—At 3:00 p. m., San Diego School Concert.

April 9—At 8:15 p. m., Sixth Symphony Concert, San Diego, Calif. Soloist, Nathalie Boshko, Violinist.

April 13—At 8:15, Chaffey Union High School, Ontario, Calif.

April 18—At 3:00 p. m., School Concert, Santa Ana, Calif.

April 18—At 8:15 p. m., Santa Ana, Calif.

April 20-21—Fourteenth Symphony Concert, Philharmonic Auditorium. Friday afternoon, 3:00; Saturday evening, 8:15.

THE dates and artists of the Philharmonic Artist Courses, presented by L. E. Behymer during April are: Edward Johnson, tenor, evening of April 3; Guiomar Novaes, pianist, afternoon of April 7; and the last event to include the two artists, Rosa Raisa, dramatic soprano, and G. Rimini, baritone, Tuesday evening, April 24.

Feodor Chaliapin, the Russian singer-actor, under the management of L. E. Behymer, will return to Los Angeles for one recital, Monday evening, May 14.

THE Los Angeles Trio, May MacDonald Hope, pianist; Ilya Bronson, 'cellist, and Calmon Lubovski, will give the sixth concert of the season on May 3, at the Ebell Auditorium.

THE dates of the recital programs of the Wa-Wan Club, held at the Gamut Club House, for April are April 12, and 26.

THE De Lara Grand Opera Company has announced the presentation of "Il Trovatore" in Pasadena on April 6, and in Los Angeles at the Gamut Theater, on April 20.

THE fifth annual convention of the California Federation of Music Clubs is in session at Santa Ana, April 4 to 7. One evening will be devoted to California composers and artists.

THE Music Committee of the Community Arts Association of Santa Barbara announces a series of six bi-monthly Orchestra Concerts to be given at Recreation Center on Sunday afternoons at 3:30 o'clock, Roger Clerbois, conductor.

The dates of the final concerts are April 8, April 22, May 6.

An unusual list of delightful soloists will appear with the Orchestra including, Estelle Heartt Dreyfus, Contralto; Marie Hughes Mcuarrie, Harpist; Natalia Boshko, Violinist; Dorothy Browfield, Soprano.

THE artist of the final concert of the season presented by the Fitzgerald Concert Direction, Merle Armitage, Manager, will be Rosa Ponsell, soprano of the Metropolitan Opera Company, appearing May 7th.

THE Zoellner Quartet returned to Los Angeles after a successful nine weeks' concert trip of the East. Forty-six concerts were played on this, their twelfth transcontinental tour.

APPEARING with the Woman's Symphony Orchestra of Los Angeles as soloist in its second concert of the season, to be given Wednesday evening, April 18, at Philharmonic Auditorium, Olga Steeb, eminent pianiste, will be welcomed home after a prolonged tour in recital through the East and North.

First presentation here by piano and orchestra together will be given Beethoven's Concerto, G Major.

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No. 40 APRIL, 1923



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CALIFORNIA SOUTHLAND
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CALIFORNIA SINGING THROUGH THE PLAY OF RAMONA

By BRAINERD THOMAS

SAN BUENA VENTURA, whose name is now given to a whole county in California, may well be called the country of the blessed adventure. Sweetly its hills and valley lie open to the blessed sunshine and the soft sea breeze. Soft and rolling are its grass-covered slopes embroidered with oaks and sycamores. Along the winding roads, firm and well made as the Roman roads of Europe, the wild flowers blossom and sparkle with color in low lying meadows, and orchards fling their sweetness on the air for many miles. No wonder Helen Hunt Jackson chose this lovely country in which to place the scene of Ramona, California's beloved novel, now coming back into its own through its presentation in dramatic form. Virginia Calhoun, dramatist and poet, has lately given glimpses of what is in store for those who stay in California to see the play. Through the composers who have written the Indian and Spanish play music, she now allows us to see what a wonderful production she has been



A FINE EXAMPLE OF THE CALIFORNIA ADOBE IS PRESERVED FOR US IN THIS HACIENDA HOUSE ON THE CAMULUS RANCHO, VENTURA COUNTY. IT IS THE PROPERTY OF THE DEL VALLE FAMILY AND IS KNOWN AS RAMONA'S HOME BECAUSE HERE HELEN HUNT JACKSON PLACED THE SCENE OF HER NOVEL, RAMONA.

building up out of the story, the history of California, and the glorious setting of Californa's landscape and life.

Hundreds of people are now privileged to motor through California's little hidden valleys and along her view-crowned hills. To them there comes the joy of life in California and they find it singing in their hearts. To express this joy in song is a natural impulse and if we know how we would all sing upon the mountain tops, so deeply does California inspire to song.

Although, Ramona play is music-crammed with both entra act, orchestrations and stage music, still it is not ballad drama nor in any sense opera.

It is simply that Virginia Calhoun set herself steadfastly to dramatize one of the outstanding characteristics of the time in California when everybody sang. A native Californian herself, she records what her mother and others of the generation preceding have told her. She has dramatized the time when at dawn, rancho routine began with song, and when all social functions and Mission devotions were song-filled and inspired; when all persons going to, returning from, and during work, sang. By nature and by training everybody played guitar, mandolin, violin, flute. State-wide singing was universal, she tells us. "Indoors, outdoors, on foot or horseback, in the garden, in the fields, going through the valleys, along mountain trails—all the time—wherever they were—they sang. If in groups they would naturally take up the tenor, soprano, bass. If alone, the singer pleased himself as to tempo, pitch and quality. But he did always please himself and all others who heard him by singing at his work or play in California. And the pure, sweet air of California made itself a very far-casting radio; for the voices could be heard far away in the valleys as the singers followed the trails. Dwellers in little cabins perched like dove-cotes high on the mountain side were entertained by the sweet singers passing through the valleys below."

There are probably many residents of this State still who well remember those great singing days of California. It is to perpetuate this historic fact in California drama that this play is so filled with music. Ramona drama is the first American play to put singing California upon the stage, not as opera or ballad drama, but as human beings singing as they go through life.

As a thorough student of California's historic past, Miss Calhoun finds appropriate matter in the very name of California, derived from the Greek word meaning beautiful bird. Not the least of our inheritance from Spain lies in the literary fame given our state before it

was discovered. And ever since its discovery it has been the home of troubadours and poets, and has bade them sing. California itself sings. "Its twilight of evening and of morning, its deep night and its day dawning ever resound with the sweet song of God's own choristers, the nightingale, the mocking bird, the lark, the thrush. And who shall say that even the sweet, minor call of the dove is not a song, calling with love, perhaps, or some joy we may not know?" To forget these singers of dawn and evening would be to leave out the very soul of Cailfornia from her dramatic expression—to leave an unpardonable silence where there is ever song."

Ramona drama's tonal atmosphere and musical illumination calls for Spanish-Colonial, Indian, and a thrust-in here and there of American pioneer music.

And so it is that the drama of Ramona begins with the Indian singing his love song as



MADAM MANUELA BUDROW, LOVELY CASTILIAN CONCERTIST AND COMPOSER, CONTRIBUTES SPANISH SERENADE AND SUNRISE HYMN TO RAMONA.

he comes from the hills before dawn. As the cheeping, singing birds begin their matin chorus, given by unseen, trained whistlers behind the scenes, he sings a native lyric adapted and composed by Arthur Farwell.

Then as the night goes and the sunlight floods the place the whole rancho awakes, singing its sunrise hymn. In this case the song is found in the novel, Ramona, and the music is especially written by that lovely Castilian, Madame Manuela Budrow now living in California.

The names of the composers who have contributed original numbers from these early days in California at once challenge the attention of the music-loving public. And this is true not only because of their work used in this play and for the most part written especially for it; but because of their important part in the creation of an enduring, original, American music that deserves to be ranked with the music of all time.

Ramona play music is contributed by Mrs. Anita Baldwin, Arthur Farwell, Madame Manuela Budrow, and Charles Wakefield Cadman. Besides her original contributions of Spanish-Colonial and Indian love song, Spring song, corn-grinding, and Indian ceremonial music, Anita Baldwin will work out the general musical scheme of the play. As a native Californian, Mrs. Baldwin has the gift of song and an instinctive knowledge of the spirit of the place. Inheriting wide interests and the ability to administer them, throughout her work in far-reaching philanthropies and service to her country during the war, she has, nevertheless, given time and trained thought to the art of our time and has not neglected her own talents and her musical contributions.



MRS. ANITA BALDWIN, WHO WROTE THE MUSICAL SCORE FOR OMAR, CONTRIBUTES NINE ORIGINAL COMPOSITIONS, WORDS AND MUSIC TO RAMONA DRAMA.

Inspiration she has in the setting of her home, Anoakia, near Arcadia, California. But the handsome working library and the Indian hall full of ceremonial and art objects speak far more definitely of her interests; and the appreciation which inspired the Indian murals by Maynard Dixon has surrounded this daughter of California with those vital things which make possible our development of art on this coast. She is the only composer to have used the Flute Dancer's ceremony as a musical theme, and has lately elaborated this and had it orchestrated for The Play of Ramona, in whose last scene is enacted this ceremonial, as the wild mountain Indians bid farewell to their sweet water springs and, crowded back into the higher meadows, ask as they go to be guided by the Great Spirit to other waters hidden in the earth.

This composition of Mrs. Baldwin's is striking demonstration of what Arthur Farwell has said regarding Indian music. ". . . We do not need the realization alone of Indian music as an evolutionizing force in our own music to make us value it, for true Indian music we accept because of its own appealing beauty. For the Indian's music, for the most part, is musical illumination of the mystery of his beliefs, according to the myths, legends, and traditions of the simple, humane feeling of the primal man. Their hymns focalize and crystallize for us the inmost meaning the Indian racial life.



ARTHUR FARWELL, DEAN OF AMERICAN COMPOSERS FROM ORIGINAL AMERICAN INDIAN THEMES, CONTRIBUTES SOME OF HIS GREATEST INDIAN COMPOSITIONS TO RAMONA.



CHARLES WAKEFIELD CADMAN, ONE OF AMERICA'S FOREMOST COMPOSERS, CONTRIBUTES TWO ORCHESTRAL NUMBERS FROM HIS NOTABLE COMPOSITIONS.

The ephemeral and incidental details of the ceremonial fall away, leaving revealed the true inward spirit of Indian life." Mrs. Baldwin's Flute Dancer's ceremony especially preserves the strong, elemental forces of a music evoked through long centuries of time. This it was her direct aim to do, strictly avoiding over-elaboration of the original Indian theme.

Although Farwell's Dawn was the prize composition at St. Louis Exposition, still could it have more sympathetic realization than as overture for Ramona drama, which begins with the dawn and the Indian love-song, a truly reverent psalm of life. And could his Navajo War Dance create more appropriate tonal atmosphere than it does here for the savage emotions of revenge that sway Alessandro's broth-

ers at thought of his cold blooded murder? Or the theme of his great composition, The Domain of the Hurakan,—for the Indian the home of the mighty wind Hurakan that passed over the waters and called forth the earth. In Ramona drama the majestic harmonies and crash of discords sweep over the chaos of the great transition period of California Indian, Spanish-Colonial and American pioneer and reveal the mighty soul of things in immortal construction.

Cadman's compositions, while they carry the soul of the Indian with his sublimity and unquenchable sacred fires, play over his work with the gay Spanish song and dance which are the very vital elements of The Drama of Ramona. This American classic, telling the story of "California's best loved heroine," has made important contribution of historic value, both intrinsic and prophetic.

It is a fact to be remembered that all of the private and public relic collections, the showplace hacienda-houses, and literature the story has inspired, are without fail always presented as being connected with Ramona herself.

Tsianina, the celebrated Indian girl, opera star of national and international fame, will play the part of Ramona, which she is now studying and making intrinsically her own. L. E. Behymer, impresario of Los Angeles,



says: "As Ramona, Tsianina will be the theatrical sensation of America."

TSIANINA

The Celebrated Indian Girl National and Internationally Known as an Opera Star, Who Will Play RAMONA in Virginia Calhoun's Production

Miss Calhoun Is Writer of the Drama of Ramona and Sole Owner of Its Dramatic Rights

MOTORING AMONG VENTURA'S WILD FLOWERS

By BELLE IRMA SMITH
Past Pres. S. W. M. Wild Flower Club

OWING to illness, hiking had been "taboo" for me for over a year, but in April my dream of an ideal auto excursion came true when another invalid invited me to go tripping with her in her new car.

You know when a man starts off in a car he grips the wheel, sets his teeth and "gets there" as quickly as possible. We dawdled along at the rate of ten to fifteen miles an hour. Stopped often to admire a view or to pick a flower, and, if a new one was growing, on the other side of a fence or up a hill, we went after it. We had Santa Barbara in mind as our destination, but when we would arrive,



MATILIJA POPPIES, ONE OF THE MOST ATTRACTIVE WILD FLOWERS OF THE SOUTHERN PART OF CALIFORNIA. NOW ALMOST EXTINCT ALONG OUR BOULEVARDS. STRANGERS TO OUR EFFORTS TO PRESERVE IT IN VENTURA COUNTY ARE REQUESTED NOT TO PICK IT UNTIL 1927.

the date of our coming home troubled us not at all.

Our first night was spent in Santa Paula. Someone there suggested Foster Park, Ojai, Matilija and Wheelers Springs as beauty spots. We accepted the suggestion, spent a night at Ojai, the center of that lovely fertile valley, the home of the live oak and lupine, and two nights and Easter Sunday at Wheelers. Easter was the only day Percy, the car, rested under a tree while we hiked up stream and over a mountain trail.

Our next stop was Ventura, then we drove over the Rincon road to our destination, which we reached at noon of the seventh day. The eighth day the beauty of the Channel City charmed us, and the culminating joy of our trip came when we accepted for a day and a night the real, old fashioned hospitality of Mrs. Lucy Sexton of Goleta, who took us to her mountain camp, Lupicinus Glen, five miles up San Marcus Pass.

Then we came home, stopping for a night in Oxnard. This trip was my friend's first introduction to botany and she proved an apt pupil. In Foster Park I told her about the climbing nemophilia being used in the early days by the California senoritas as a trimming for their ball dresses. About an hour later she suddenly asked: "What's the name of that flower—Euphemia?" "No, Climbing Nemophilia." "Oh! I knew that it had a 'ph' in it." Another time I spoke of "hosackia," and after a while she broke out singing, "Hosackia, Hosackia, Hosackia is thy name." I asked: "Are you suddenly gone mad?" "Oh, no," she said, "I was just trying to fix that name in my mind.'

We reveled in the wonderful wild flowers; one hundred varieties and six ferns are on our list for the trip. Those that stand out most vividly are poppies and cream cups in San Fernando Valley; deep blue wild lilac in Susanne Pass; wonderful lupines near Santa Paula; climbing nemophlia and fern in Foster Park; apple and plum orchards in full bloom in the Ojai; yellow violets and daisies on the way to Matilija; ceanothus and Woodland star at Wheelers; pink sand verbena and yellow primrose on the Rincon; wisteria and roses at Santa Barbara; Tree Poppy and Zygadene on San Marcus; acres of the flower called "Sunshine," and golden yarrow on the Calabasas hills; oak trees in bloom everywhere!

Three hundred and seventy-five miles of good roads—a road of a thousand wonders, comfortable hotels, interesting people, ten days of perfect weather.

It was April. It was California.



THE CHARMING TOWN OF OJAI IS BUILT BY THOSE WHO KNOW HOW AND DELIGHTS THE EYE. EL ROBLAR HOTEL FORMS A PART OF THE MAIN STREET.

BLUE LUPINES

By MARGARET RICE

As if a world of butterflies,
In myriad hues of blue,
Had poised in breathless weariness,
Ere taking flight anew,—
With tremulous wings a-quiver,
Eager to flit away,—
Blue lupines on a hill-side
Enchant my eyes today.

The blossoms—light as fairie's breath—
The stalks—so supple, strong—
Promise more immortality
Than many sermons long.

Oh! lupines blue, if I, like you,
My destiny fulfill
And stand so gay and cheerfully
To brighten up one hill
Of all the weary steeps of life
Since spirits live anew—
Perhaps—when I have died, a man,
I'll live—a lupine blue.

Claremont, California.

IN PARIS WITH THE PAINTERS

Extracts from a Letter from Mrs James McBride

IT has been a pleasure to meet some of the great French Artists and visit their studios each one so entirely unlike the other and each so fine in his own way. You will remember I am sure what an admirer I have always been of Rene Menard, years ago when I knew his work only through reproductions and later when I saw the originals in the Luxembourg and the Petit Palais. You will therefore understand what it meant to me to go often to his beautiful studio where the walls are hung with pastels of his great paintings now scattered over the country, some of them I am glad to say in the United States. He had, I believe, a room given him at the Carnegie Exposition in Pittsburg a year or two ago. His personality is a very delightful one,he is big in every sense, generous and simple as all the really great are. He talked to me of his methods of work, showed me some traveler's sketch books and gave me valuable suggestions as to sketching on our proposed trip to Algeria. Mme. Menard too was most kind, very sweet and charming. She is a sister of M. Auber with whom Captain Perigord was associated on the French High Commission in Washington during the war. They receive on Mondays and early in the afternoon, in fact directly after luncheon, before other callers come in, students from the Beaux Arts, old pupils and others bring work for him to criticize. This, too, was very interesting to me.

Aman-Jean was another delightful acquaintance whose work interests me as it is most original; and his technique, which is quite his own, is wonderfully adapted to express his ideas and feelings. Though these were paintings in oil I took them to be pastels. Indeed the effect was not unlike a pastel of his that I remembered having seen in the Petit Palais. He was at work on a large decorative canvas for the palace of the brother of the Emperor of Japan. Knowing my fondness for landscape he took me into his dining room where there was a beautiful view of old Paris with the dome of the Val de Grace beyond charming old roofs. He served on the jury of the Pittsburg Exposition and would like to go to Japan and come back by way of California.

Of numbers of other studios that of M. du Gardier would, I am sure, interest you. We had seen an exhibition of his water colors of the Midi and of Egypt, which had met with such success that at the close of the exhibition there were scarcely a half dozen left. He is a man of fifty, of independent means; and they tell us that though these paintings are the result of a lifetime of hard work he is so modest that he never had before had an exhibition. There were but three oil paintings. One of these had been bought by the state, another was his salon picture of the year before. Later Emily and I went to his studio for tea. Across one side was stretched a canvas which was to decorate the wall of a chateau in the South. Against a background of blue sea were branches of trees and white peacocks. Opposite the door as we entered had been placed a mirror and the impression was that of looking far out to sea. He showed us portfolios filled with delightful water colors made at his villa by the sea or during his travels. He was then about to leave for Egypt and we are looking forward to seeing the results of his stay there when he returns in April.



"The Light That Failed"
By
Cartiano Scarpitta
Who Has Presented to the Museum at San Diego
His Bust of Dr. Edgar L. Hewitt, Director of the Museums at Santa Fe and at San Diego, California

OUR MONTHLY LETTER FROM SAN DIEGO

By CUTHBERT HOMAN
Director of the Art Galleries

THE SCIENCE OF MAN

By MARGARET BARD

ONE of the most interesting, instructive and valuable exhibits to be found anywhere in the United States is that in the Science of Man Building in the San Diego Museum; interesting because it is unusual and of a kind never attempted before; instructive because it places before the people in a graphic form the scope of Physical Anthropology—that science dealing in a comparative way with the physical man and his functions; valuable because it is the most complete exhibit of its kind in the United States and probably in the world and contains some unique exhibits, nothing of similar nature having been attempted in any other country.

This exhibit occupies four connecting rooms and illustrates man's origin in the light of modern science, his relations to the rest of the animal kingdom and, in a comparative manner, his life cycle and its variations.

In the first room is treated the great subject of man's evolution from the standpoint of Physical Anthropology. On exhibit are accurate casts of the most important skeletal remains of Early Man which have been so important in solving the problems of man's evolution and which leave no doubt in the minds of the scientific world and the intelligent public, of this principle. Also, two valuable originals of neolithic crania, the only specimens of their kind on this continent, are here; one being particularly precious as it shows ancient trephining in neolithic time.

Illustrating to the public these ancient types of man a little better than skeletal remains do, are ten artistic busts of man at different stages of his evolution. The busts were built up on the casts of the actual skeletal remains, and the various utensils and objects introduced are exact reproductions of those found with the bones.

The second room deals with man's variation after attaining his full development. Sexual variation in bones is found between the normal men and women of any human group and is here shown. Groupal variation is extensive and important and is most observed and marked between the main races and subraces. This is illustrated in charts and twenty large busts of sub-races of the black and yellow-brown races. Individual variation comprises the differences among normal representatives of one race. Original facial casts of Eskimo, Bushmen, Zulu and Indians show this.

In the third room is illustrated the individual life course of man by three series of true-to-nature busts, showing by definite age-stages from birth to the oldest persons that could be found, and in both sexes, the three principal races of this country, white, Indian and negro. In a wall-case can be found exhibits of original bones illustrating the development of the more important bones of the body and the skull from the third month.



BUST OF DR. HEWITT, BY SCARPITTA.

The fourth room is devoted to man's pathology and death, which is of medical and surgical as well as anthropological value. The main diseases of mankind, their geographical distribution and the mortality from them are shown in charts and maps. Of great interest are the bones brought from Peru showing the diseases that have existed on this continent among the aboriginal tribes before the advent of the whites. This is of value, too, for it is the last collection of bones and skulls from Peru, a law having been enacted which prevents the taking of such things from the country. The old operations on the skull or trepanations are illustrated in sixty crania and the tools with which the operation was performed are nearby.

Completing the building as it is now open to the public are two more rooms; one representing the beginnings of human culture by life-size figures of Indians placed in characteristic scenes, as making arrowheads, mining iron, carving stones, etc., and miniature habitations and home scenes of the main types of Indian culture in North and South America. The other room houses a large South Sea Island exhibit giving an accurate idea of the culture attained by the people.

THERE are times when the civic pride of the producer of a great work outranks that of the one who enjoys, and we are duly made to feel our shortcomings in the comparatively few things we do to make our daily life more livable and the world more beautiful, and to leave to posterity an heritage of our belief in our progression. It is as it should be—that feeling of realizing there is work to do—monuments to be erected: and when we see a great artist dreaming, working, creating, and then for the pure love of art and pride of achievement presenting that brain-child to a museum as a monument for the people, then do we well to look to our laurels as tradition makers.

Cartaino Scarpitta, mystic, artist, sculptor, in presenting to the Museum of San Diego the bronze portrait bust of Dr. Edgar L. Hewitt lays the cornerstone of art appreciation. It means the belief of the artist in the people, and as an art center we must not fail. It means inspiriation, and the desire to create, and the intention to give back that encouragement in concrete form.

In the beautiful refectory room of the Museum, with the sun sending a beam just aslant the pedestal, Signor Scarpitta, with the simplicity of greatness presented his great gift to the Museum and People of San Diego. With but few words the simple ceremony marked a turning point—the awakening of a new desire to create a mecca for the art-loving public.

As a work of art the bust is satisfying to both artist and layman. Incorporating into bronze the inner life and soul of the sitter, Scarpitta has given us another of his masterpieces which means inspiration to the artist. As a likeness it is a splendid portrait of Dr. Hewitt and worthy a niche in the hearts of the people of both the San Diego and Santa Fe Museums, of which Dr. Hewitt is director.

Certainly the act of a master, as Scarpitta is, in presenting such a noble gift to the people should be to us a strong and irresistible impulse to fill our museums and galleries; to give as we can to the perpetuating of the glory and beauty of the age, to encourage and foster the art which is well within our gates. Even should our enthusiasm verge on the hysterical, it is better that we become so enthused that our very example influence those about us.

CUTHBERT HOMAN.

THE ARCHITECT AND THE CRAFTS

By WILLIAM LEE WOOLLETT, ARCHITECT
Architect of the Interior and Designer of the Decorations---Graumans Metropolitan



"THEY SHALL NOT PASS" COMMEMORATES THE SOLID DEFIANCE OF FRANCE.

ACCORDING to the dictionary, an artisan is one who professes and practices some liberal art, or one trained to manual dexterity in some mechanism, art or trade; a handcraftsman, a mechanic.

An architect is not necessarily an artist, in the accepted sense of the word. On the contrary, the modern architect has become to his profession what the modern college president is to the profession of teaching, an advertising agent for the college, or university to which he is attached. The college or university being an organization in which professors, experts in various lines contribute their various efficiencies to the excellence of the whole.

The business requirements placed upon the architects, i. e. direct contact with client and contractor, in order properly to carry out his commission, the co-ordinating of the business phases of a building organization, and the "Johnny-on-the-Spot," "look-out man," "early bird" co-efficient, are items in the busy architect's life which quite absorb the attention. In consequence the modern architect "drops in" to the drafting room "just for the psychological effect on the boys," gives the models for the terra cotta "the once over," tells his favorite decorator to "make a sketch for the ceiling" and, if the owner is satisfied, to go ahead without further reference to the office.

The average architect, who boasts a splendid organization, big contracts, and a good reputation, necessarily drifts into the position



ASPIRATION, BOUND TO EARTH BY SNAIL'S SLOW WEIGHT, DESIGN BY WM. L. WOOLLETT.



The Great Fresco in Grauman's Metropolitan Theater, Los Angeles

William Lee Woollett Architect for the Interior

Mr. Edwin Bergstrom, Past-President of the Southern California Chapter A. I. A. is architect for the exterior of this skyscraper of which only a few of the stories are now built.

In the interior, Mr. Wm. Lee Woollett has done a great thing for Los Angeles, in setting craftsmanship on a pedestal with architecture.

More recognition should be given to our crafts in California. As an art expression they are more useful and usable by more people than are the arts of painting and sculpture. The cultivation of the crafts is our greatest present need.—M. U. S.

of relying upon others for skilled craftsmanship. Once upon a time he was, perhaps, a famous colorist, a "shark" at heating and ventilation, figuring his own construction. P=MY over I being his constant companion, but now, alas, he must perforce retire from the realm of detail. He has experts for each department. There is not a man in his force but somewhere can outpoint him in craftsmanship.

Thus the architect has become a master mechanic, whose brain appraises the value of each assistant and uses each and every one for the good of the whole. This is the natural result of a life too hastily put together. Buildings must be designed, built and become obsolete in much less time than is required to build many an ancient edifice of architectural renown. I think that the cathedral at York was in process of building some six hundred years or more. This cathedral, in fact, dates from the seventh century—it did not begin to assume its present form until the twelfth century and was not completed until 1472.

And so, looking down the centuries, we find that in our day the faculty of executive and business acumen has come to represent the highest attribute of the modern architect. Of course, the exception proves the rule and we have some eminent architects who are also excellent craftsmen, but I think we may safely say that the average "best architect" in any community represents primarily a business efficiency, which may or may not be supplemented by a worthy craftsmanship.

I am making a distinction between business efficiency and craftsmanship for a deliberate purpose. One can understand that the ambitious youth in architecture will, if he has intelligence enough, soon learn that if he is to have commissions of his own, he must develop the executive and business side of the profession. He begins to hold mere craftsmanship in disrepute. This commercial aspect and relation between business success and skill of craft, permeates not only the profession of architecture, but all the allied arts and crafts. Let us take, for instance, the business situation which confronts the high class modeler or woodcarver. I have known many of this type. Their employment is irregular as to time and compensation. In order to meet the requirements of the modern business world, it becomes necessary for them, often, to establish some permanent business contract with the community. The modeler leaves his beloved modeling to become a contractor for plaster work, which combines the crafts of the mold maker, the plaster worker and the modeler, and the master woodcarver degenerates into a manufacturer of furniture, which combines the crafts of carpenter, joiner, cabinet maker and carver.

It is generally conceded by those who have made a thoughful study of the situation, that our skilled artisans are decreasing in number. Of course, I do not refer to mechanic arts, such as tool making, etc.

However, the negative aspect of this situation is not depressing to the lover of the art crafts. There are cycles and cycles. Just at present our civilization is discounting the handicraft trade in the sense that social position and monetary return are denied the worker of beautiful things by hand. The immediate, direct result of this situation is a dearth of art craftsmen; but in its turn, a higher resulting wage is likely to come to pass. Just at present we are experiencing the early waves of this return. Good woodcarvers and modelers earn as much as $20.00 a day, at times. This increase in pay must inevitably lead us to a time when the recipient of such pay is respected by his neighbors, as they are not now; to a time when the children of these men shall be proud to follow the profession of their father—not only because it is interesting to them—but because it is remunerative and a reputable calling.

The artisans of ancient times, particularly those of the Gothic age, often formed themselves into guilds or societies. These guilds became repositories of the trade secrets and trade formulae and it is an interesting thing to endeavor to find out some of these secrets. I have the belief that I could tell you some of them—one is the rule of three. If you are a craftsman, a colorist, an architect, you will understand readily that the laws of metaphysics and of mathematics are closely related and that these in turn must have much to do with our ideas of composition. When you consider that true textures have three elements —that is to say, fabrics have a warp, woof and pile. The middle and two ends constitute the first grand division of the parts of any object. Three values are the basis of true compositions in form or color. Three straight lines are necessary to the triangle forms. Three forces acting at a point are the basis of static values. There are three principal life forces, the spirit and the mind and the body. There are three parts to a cube, from the physical standpoint: the top, the bottom and the sides.

Out of these primitive and fundamental concepts there accrues a transcendent value to the magic number 3, which may seem to indicate that my views savor of occultism. There is nothing remote from occultism in the scientific demonstration of metaphysical facts. An artisan who copies blindly, who attempts to make beautiful things, but who does not investigate and employ the law of psychology, is not an artisan in the true sense of the word, and, again, the realm of mathematics must be entered, for there is no understanding of the great world of rhythm without a sense of mathematical sequences and syncopation and of progression. All beauty in art comes back finally to the laws of recurrence and laws of parallelism,—secrets of the ancient guilds.



THE WOOD CARVER'S CRAFT CARRIES OUT MR. WOOLLETT'S DESIGN IN WOOD.



THE CRAFT OF THE IRON WORK IS SHOWN IN GRILLS AND LAMPS.



THE STAGE AND PROSCENIUM ARCH OF THE METROPOLITAN, LOS ANGELES.



H. D. PEDRETTI, SCULPTOR, MODELLING IN CLAY A GRILL TO BE IN PLASTER.



WILLIAM LEE WOOLLETT, ARCHITECT OF THE INTERIOR OF GRAUMAN'S METROPOLITAN THEATER, LOS ANGELES, PAINTING ON THE GREAT FRESCO. AT HIS RIGHT ARE PAUL K. MAYS AND STEFFAN HORBACZEK.. THE INTRICATE DESIGN IS FULL OF MEANING AND AS A DECORATION FULFILLS ITS DESTINY IN BEAUTY OF COLOR AND BALANCED MASS AND LINE.

SOUTHLAND

To League or Not To League

BEFORE we can feel ourselves ready to join Europe in a League of Nations of the World, we must know our own American ideals well enough to stand for them successfully; then, too, we must know European ideals of government better than we have inferred them from the casual remarks of immigrants. Before we can be sure of the one we needs must question each other as to what *are* the basic principles of American government; and before we know enough about the other to avoid blunders, we must go over there and look around a bit in person as our Senator from California is doing at this very moment.

So far, those of us who hesitate to join a League of Nations have been unable to conceive of any reason for doing so other than the old one of uniting for defense. This reason does not, of course, apply to the League of Nations, for if all nations join it who would there be left to attack it? So why have a League? Senator Johnson, arguing from all the data he had on hand when he wrote, in January last, an article for the New York Times, assumes that as America is the upper dog at present, it must be for the benefit of *Europe* that we are urged to join a League of Nations. He concludes that since America is not only the upper dog, but just about the whole thing in the world today, we can be of more service with "our money, our advice, our force," if we do not befuddle our young minds with Europe's age-old difficulties but maintain "the disinterested position which is our principal asset of world helpfulness today."

Asked to help run the world by co-operation with all the other existing nations of the world, we reply, in other words —by remarking that we can run it better if we "go it alone."

According to Senator Johnson, America is not yet sure of herself. She is afraid of "being used" by Europe if she joins the League. "It is true," he ventures, "we might brave the perils; perhaps the obvious menace we could escape," but they are sly old dogs over there—and we are still a young nation and inexperienced because so far we have had all we could do to develop the United States and take care of the Europeans who have come to us, and have not really studied Europe enough to know what her fussing is all about.

So we are going over there to size things up and complete our own education. We are studying to know more of facts and less of bluff. By the time we have learned world wisdom and can see that as one of the nations of the world it is time we took our proper place in the councils of the world, perhaps the new diplomacy in which we are as versed as is any other nation will have begun to supercede the old.

Toward the goal of a World Confederacy the times are set. He who has not the vision to see it is unfortunate; for if helpfulness to his time is his ambition and he can not contribute to so great a goal, the best that his fellowmen may say of him and his efforts is "He kept us out of the world League until we were grown up enough to take a man's place in world affairs.

Boards of Education

DR. HENRY S. PRITCHETT while acting President of the Carnegie Corporation has recently embodied in its annual report a deliberate challenge to our Boards of Education throughout the country to put our public schools on a wiser foundation both in finance and curriculum. His report has aroused general discussion and is especially of interest to Californians at this time.

Our governor's effort to eliminate waste should receive the support of every citizen. He has a difficult task before him, and is himself desirous of maintaining efficient public schools. But economy does not lie in lopping off a limb here and there simply because it uses up sap. The pruning of a fruit tree is a science and should be done scientifically that the tree may bear better fruit.

In California the State does not dictate to the local boards of education to any great degree—but suggests and requests certain things in the interest of uniform laws throughout the several counties. Great responsibility, therefore, rests upon the citizens of any town to see that the civic body which controls the destiny of its children knows how to give those children the best which can be procured for the money available. Angels might well fear to tread this thorny path! So confused is the whole subject of what schools are for, that in the main our public school system is now running along with the impetus given it in Colonial days but is almost broken down by the load of new subjects it has been made to carry. No changes in fundamentals seem possible so long as the one idea in the minds of the people is that every man's girl and every man's boy shall be allowed to get everything that anyone else gets: and so long as the qualifications for membership on the school board are—a willingness to run, and to see that a certain section of the town gets what is coming to it.

Colonial ideas do still apply to our schools in the minds of Americans who know them. But we must take into account the great bulk of school children whose parents have other ideals, founded, not on knowledge of democratic institutions, but on a backstairs knowledge of aristocracy. What they think was the education of those whom they envied in the old world that they now expect America to give to their children! For does not America see to it that every citizen has an equal chance in life? That is what they came to America for and the public schools are established to give it to them. The vote of these people outweighs that of the colonials.

Educators in our great universities, experts submerged in theories purely American, reformers of our curricula and our methods, may talk and write until dooms day, as they have in the past and are today discussing this subject. But unless the heavy stolid mass of citizens who vote for school bonds and pay school taxes uncomplainingly that their children may have everything there is to be had, wake up to a different ideal of what a school is for, we shall have this class-born notion of educating for position instead of for intelligence handed down by generations of public-school-trained teachers to public school pupils to the final loss of intelligence in the nation.

Music

WITH the exclusion of such metropolitan centers as Chicago, New York and Boston, no other American cities enjoy more music of the first class than do San Francisco and Los Angeles. Augment this with musical activity of the first order in the smaller cities of the State of California, and you have a situation without a parallel. Native resources are, musically speaking, unusually rich. Artists of international repute call California, their home. The back-bone of music, the Symphony Orchestra, around which all other musical activity must naturally revolve, is more than adequately provided by the Philharmonic Orchestra, whose management, alive to an orchestra's place in the community, seeks the musical enlightenment of all including the child, and carries the message of music to the smaller cities, and even to the villages, of its territory. The Los Angeles Chamber Music Society is getting under way with a definite program, and its efforts will be rewarded as the value and interest of its work is appreciated.

The office of L. E. Behymer, for many years the most aggressive musical force in Southern California, is now supplemented by that of the Fitzgerald Concert Direction, bringing new ideas and new artists to an eager public. Resident artists have an outlet for their abilities through the activities of France Goldwater, and Grace Carrol-Elliott, managers of artists. The Zoellner Quartet, one of the best known Chamber Music organizations in the country, gives a Los Angeles series annually, and visits all representative cities in its tours. The Los Angeles Trio, a pioneer factor in Chamber Music, flourishes amidst growing musical activity and reflects credit on its founder, while Oratorio society concerts play to crowded houses, a Woman's Sym-

OPINION

phony Orchestra adds color to the year's music, and such organizations as the Lyric Club, the Ellis Club and many other musical organizations foster music's cause. The state of California supports two Musical Journals of standing, one in each of the two major cities, each with a wide influence over the entire southwest, and coast. More and more are eastern managers and artists looking to California as a land rich in present, as well as future possibilities. The Hollywood Bowl concerts last summer gave something to California of lasting musical worth, and served to enhance our musical standing abroad. To give ten weeks of Symphony concerts of the highest type, with a major conductor, and without a deficit at the box-office, speaks definitely and proudly for California's musical status.

All is well with musical progress when such representative men as W. A. Clark, Jr., founder of the Philharmonic Orchestra of Los Angeles, Allen C. Balch, a big business man who is making possible Chamber Music concerts of the highest type, J. T. Fitzgerald of the Fitzgerald Music Company, bringing great artists to California audiences; have the musical future of the community in hand. Add to this the energy and ability of such women as Carolina E. Smith, manager of the Philharmonic Orchestra, Mrs. J. J. Carter, responsible for the idea, and success of the Hollywood Bowl Concerts, Mrs. Von KleinSmid and the other club women of the southland who have music's interest uppermost in mind, and we see musical progress and musical interest, democratic and forward looking.

MERLE ARMITAGE, Of the Fitzgerald Concert Direction.

Something for Fighters to Do

THE SUBJECT of tuberculosis may hardly appear a fitting one to hold company with the other articles of more cheer, that here find their accustomed place. Yet one can not but admit that it has a timely interest, and a far keener sympathy down in the hearts of many than appears on the surface or in their words. There are, we are told, a million sufferers in the United States alone; there were over an hundred and fifty thousand deaths from it last year; and the yearly monetary loss is counted in billions of dollars, in excess of our war debt. The effect of this scourge does not end there, but brings suffering, mental and physical, probably, to a million more of persons attached to or dependent on those actually sick.

The feeling that little could be done in the way of offering an actual cure, has been so long deep seated in our minds that a state of resignation, often apathy, has reigned. Yet those qualities are hardly likely to bring success. It is, in fact, with a desire to change this state of mind that I write—to show something of what must be the future state of mind of the world towards tuberculosis—to endeavor to change apathy and resignation to effort and enthusiasm.

First of all, let us give science a little more of our confidence, for it is doing wonderful things nowadays, of which one of the most remarkable is the application of Chaulmoogra oil in the treatment of leprosy. After such a discovery, in such an hitherto hopeless case, is despair longer justified? What science did for leprosy it can do for tuberculosis. "Can do," yes, but only if the battle is waged with more energy. The layman, it is true, can do but little, but that little he must do. He is like the man far from the battle line, who does not actually fight, but yet must lend his sympathy to obtain success; he must aid by preserving enthusiasm; he must guide by keeping the task constantly before the scientific world. In this case, it is a good rule to remember that we get what we demand.

Now for the scientific world. Tuberculosis is not only a problem of the doctors, but of all. The remedy that is being sought, will be the product of many minds, and of many branches of science. The word for all these branches is to be "cooperation." There must be neither selfishness nor isolation of effort. Like a well trained army, working in harmony, the doctors of medicine, the biologists, the pharmacists, the students of the x-rays, all must work in the most intimate cooperation. Thus arrayed, their force is multiplied many times above individual efforts working alone. Then the greatest aid in this battle would be the foundation of a clearing house—of an active institution where these different scientific minds might meet, and work together, where the members of one branch could turn to members of another branch to clear up certain problems that hinder their progress. It is here that the fortunate layman of influence or money can have his greatest effect, in guiding the efforts of medical schools and institutions of research. He can see to it that they, or some of them at least, play to the fullest their role of active agents in this battle. There is no doubt in my mind that when thus organized and supported by the aroused interest of these sick and their sympathetic friends, to action and effort in proportion to the immensity of the need, that the results will justify every dollar spent, every thought given, every sacrifice made. That a remedy will be found, is absolutely certain. But whether it will be found soon enough to benefit those of today, depends in great part, how those of today use their opportunities for increasing the fighting forces against this terrible—this stupid scourge.

E. D. P.

The Singing Voice

ARTHUR FARWELL is in Pasadena leading the folks in singing and setting a pace in community music. Frederick Ward, whose art is a product of the time when the stage set the standard of perfect speech, is in the Southland going from place to place, speaking to the people. His very presence here is making us mind our p's and q's, and practice "prunes and prisms."

Some one ought to endow a chair of voice culture and manners and ask Frederick Ward merely to sit there, getting up once in a while to talk to us out of his wonderful store of knowing how things should be done.

Then, inspired by California's impulse to sing—taught by Mr. Farwell how to express our emotions in music, and by Frederick Ward how to use our voices, we should indeed be artists worthy to live in California.

For Arthur Farwell has already caught in the amber of his musical output, the primitive emotion of the Middle Western immigrant to California's Southland. Those of you who have seen two old acquaintances from Grand Rapids or Columbus, when, catching sight of each other a block apart on a Pasadena thoroughfare, they came together with outstretched hands saying, "Well, well, well, when did you come out?" will appreciate this folksong created out of the Southland atmosphere by the adopted composer and sung with gusto at our weekly singing school.

Four part singers have taken their places in the front rows of our High School auditorium; the leaves of the collected songs are distributed and paid for by the audience. On the stage to help the leader in his heavy lift of the baton are pianist, violinist and cello. Spanish songs, full of the romance and singing spirit of primal California are practiced, and patriotic airs sung with fervor to the best music that we have inherited. Then without music or words, we stand and sing our own folk song from our hearts. "Howdy, Neighbor, how's your health" we greet each other with smiling faces and hospitable intent. "Why I'm just feeling fine!" Up go our hands in exclamatory praise of the weather—*our* weather in the land of sunshine. "*Ain't* this weather wonderful?" "Sure, Southern Cal. for mine." "Know many people here?" "Not yet." The last is said with a sad little shake of the head. Then we cheer up and sing: "Let's set a while and jaw." "Shake." Everybody in the audience shakes hands. "I'm Jones from Indiana, and you?" "Smith from Arkansas."

All this has been set by the composer to appropriate air which admits of conversational effects.

Perhaps, if Arthur Farwell and Frederick Ward stay with us long enough, we may, some day, stop rattling our palates in company and speak with the singing voice.

TOWN AND COUNTRY CLUB FUNCTIONS

SPRING SHOWS OF THE SOUTHLAND



"CANTON TO-TI", FROM A PAINTING BY ELIZABETH STRONG, WELL KNOWN ANIMAL PAINTER OF FRANCE AND AMERICA. OWNED BY MRS. E. TAYLOR HOUGHTON.





CECELIA DE MILLE ON "BETTY LEE".

GRANTED that "all the world's a stage" upon which all we humans make shows of ourselves, it is occasionally a great relief to turn to our friends, the horse and the dog, to see how well they do it. The horse, without question, gets decidedly more enjoyment out of a show than the dog; the former seeming to realize he is on parade, while the latter merely endures it with patience for the sake of obliging an adored master or mistress and he takes it more or less calmly as a part of the day's work. The attendant of a dog show will immediately take issue with the word "calm," as "the peace that breathed o'er Eden" seems to be entirely lacking. However, the yipping, yowling and yapping is generally confined to the show hall, where the dogs are in their quarters, as in the show ring their demeanor is markedly dignified, aiding and abetting the exhibitor to prove their worth to the keen-eyed judge.



"BRIARDESNE SPEEDY GIRL", THE VALUED PROPERTY OF C. W. LEFFINGWELL, JR., OF PASADENA.

If we continue to have shows as successful as the recent third annual show of the Crown City Kennel Club in Pasadena it is possible the dogs will begin to enjoy them on their own account and quite look forward to the event. It may be that the dogs, and particularly the collies, appreciated the compliment paid them in having Albert Payson Terhune, who writes so intimately of their virtues, judge their merits, point by point.

The horse, on the contrary, fully understands the meaning of a show, especially after being entered once, and spares no effort to secure a good vantage point from which the judge cannot fail to be impressed with his value and the merits which entitle him to the



NATALIE TALMADGE KEATON WITH "BOBBY".



GUESTS OF THE SAMARKAND HOTEL, ASSEMBLED FOR A MORNING CANTER OVER THE BEAUTIFUL BRIDLE PATHS OF SANTA BARBARA, REACHING FROM THE MOUNTAINS TO THE SEA.



CHAMPION, ARROYO ANARCHIST, OWNED BY FREEMAN FORD OF PASADENA, WHO PROVES EVERY DAY HE IS AN INSURGENT IN NAME ONLY.



"GILLIE", WHO LIVES IN COVINA WITH HIS PROUD OWNER, MRS. F. A. MONRO; AND HIS SMALL SONS OF WHOM HE IS INORDINATELY PROUD.

ribbon of cerulean hue. It is likely he thinks the blue is particularly appropriate as he follows the roads which wind like blue ribbons in and out and up and down, tying our cities, towns and communities all into one snug package. I did not say "smug" though the temptation was apparent.



MRS. W. D. BOWERS, PRESIDENT OF THE BRIDLE PATHS AND TRAILS ASSOCIATION OF SANTA BARBARA, ON HER CHAMPION STOCK HORSE BRADY" WITH HER DALMATIAN "SPORT."

Our Southern California horses are now quite accustomed to shows, having appeared in three last year, and with the same number scheduled for this season. The Santa Barbara show in March, followed by the show in Los Angeles early in April, attracted entries from the entire Pacific Coast and as far east as Newport. To Santa Barbara is due the credit of reviving the interest in horse shows, their first event was held five years ago in an oval, palm encircled ring in the grounds of the Hotel Belvedere, and the ring is still used, though the hotel has since been destroyed. Pasadena had the next show, three years ago, followed by Los Angeles last year. Under the auspices of the Los Angeles Horse Show Association, the second annual event opened April 3, continuing through the 7th, in the Horse Show Arena on the Ambassador Hotel grounds. The management of the show installed a roof over the entire arena, eliminating any disagreeable features coincident with a tent covering, and making the boxes comfortable in any weather. Each year a certain charity is made beneficiary of these events and this year the proceeds will go to the Los Angeles Federation of Parent-Teachers' Association for the Childrens' Milk Fund.

The entire receipts of the Santa Barbara show each year are given to local charities, and at no time have the beneficiaries received less than two thousand dollars, which proves that horse shows are well worth-while for the pleasure they give the shut-ins as well as the attendants,—to say nothing of the joy and prideful thrills afforded the horse.



WILLIAM CAREY MARBLE, JR., ONE OF THE YOUNGER BUT MOST ENTHUSIASTIC MEMBERS OF THE FLINTRIDGE RIDING AND HUNT CLUB.



MEMBERS OF THE FLINTRIDGE RIDING AND HUNT CLUB OF PASADENA, LEAVING THE CLUB HOUSE. TOM LEE, H. ORMSBY PHILLIPS, ROY C. BAILEY, JACK FROST, MRS. WILLIAM CARY MARBLE, MR. WILLIAM CARY MARBLE, REV. C. RANKIN BARNES, MRS. C. RANKIN BARNES, MRS. ROBERT LEONARD, MR. ROBERT LEONARD, MR. R. MONTALBODI, MR. ROBERT FULLERTON, JR., MR. REGINALD D. JOHNSON, MISS MILDRED LANDRETH, MRS. ALFRED WRIGHT, MR. ALFRED WRIGHT, MRS. JOHN MACFARLAND, MR. JOHN MACFARLAND, AND MISS "BABE" LACY.



Maud Daggett, Sculptor

"THE FIRST HOUSE IN HOLLYWOOD"

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THIS is the name used by one in describing the situation of the new community house of the Assistance League of Southern California. That such a house is needed to bring into close contact all the interests of this vital force for good is patent to all who have watched the work since its inception.

Organized by a group of leaders in the philanthropic work of Los Angeles and the State of California, vitalized by the splendid energies and sound business sense of its President, Mrs. Hancock Banning, the Assistance League has set the pace in putting the charitable work of women on a sound and efficient basis. Its main activity has always been through its Location Bureau which rents to the Moving Picture producers, gardens and homes of members of the League and others who are willing to let their houses be used for this purpose, under the carefully prepared contract which the League requires of the first class firms with whom it deals.

But, as wisely said by Mrs. D. M. Linnard, of The Children's Training School of Pasadena: "It takes all kinds of people to make up the world, and some people like to give entertainments and to go to them." So the Assistance League adds to its funds for Children's Charities by using the talents of such prominent women as Mrs. R. D. Shepherd and the young women of her committee, who are now planning a novel and gay Fete Champêtre in the Garden of Huntington Hotel in April. Many fascinating novelties will be there engaged in. A Mah Jongg Dance is a new one and lends itself to delightful possibilities with its dragons, its winds and colorful costumes in this perfect setting. At the House in Hollywood the wonderful interest aroused in The Thrift Shop of St. Catherine's Guild of St. Stevens Church in Hollywood will be carried on in enlarged quarters under the inspiring leadership of Mrs. Daniel J. Sully.



SOME OF THE PEOPLE INTERESTED IN THE FETE CHAMPETRE TO BE HELD AT THE HUNTINGTON IN APRIL. LEFT, MRS. ELLIOTT AND MRS. SHEPHERD. SEATED, MRS. McADOO, A MEMBER OF THE ASSISTANCE LEAGUE, AND MRS. McADOO, JR.



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A BOOK OF INTEREST TO CALIFORNIA

Western Birds.
By Harriet Williams Myers
MacMillan.

Mrs. Harriet Williams Myers, in her new book, WESTERN BIRDS, has answered all the questions of the tourists as to whether the robin in California is just like the one in Boston Commons, and whether the bluebird sings (and he doesn't) and does the bobolink venture beyond the corn belt! Mrs. Myers not only contrasts western and eastern birds, but gives hair-splitting differences between species and sub-species. She tells where the birds breed, where they winter, the different plumage for change of season of male and female, mature and immature, the song, the flight, nest architecture, even table manners and courting ways. After all this food for the exacting scientist there is delightful after-dinner speaking in the way of bird stories, the result of years of keen observation by a bird lover. Invariably she calls attention to the distinctive thing which identifies the bird, which is invaluable to the amateur student. There are fifty-two page illustrations in black and white, the frontispiece being an "at home"—the Anna Hummer in her nest on two peaches. The author is a resident of Southern California and is engaged in the patriotic work of preserving the birds which are a great national asset to any country.—T. H. P.

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DAWN ON EASTER DAY, RUBIDOUX, RIVERSIDE

It was yet dark—that darkest hour before dawn.
Just outside the city, vast throngs of people.
Some came for worship—some curious,
For on the top of Rubidoux, now a black mountain wall,
Stands the Cross of Light.

People of all creeds, people of no creed,
Stumbling over rocks, climbing over hidden trails
With the Cross for a guide-post.
The birds begin their praise, as in the east
The first faint streaks of dawn appear.

Masses of brilliant wild flowers now show forth
As with pilgrim steps morn comes and stands,
A gleam of crimson behind the Cross,
And while we watch the glory moving on
The mists have rolled away.

Sweet and clear from the mountain top
The Easter anthem!—Then such a volume of sound—
The Lord's Prayer repeated by the multitude.
Behold! The mountain baptized in gold!
Light of Hope! The Light on Rubidoux!

—L. Theresa Vail,
Pasadena, Calif.



RUBIDOUX, A BARREN HILL NEAR RIVERSIDE, CALIFORNIA, MADE FAMOUS BY THE JUNIPERO SERRA CROSS ON ITS SUMMIT AND THE EXERCISES FOR OUR ALLIES, INSTITUTED BY FRANK MILLER MASTER OF THE MISSION INN. SERVICE IS HELD THERE AT DAWN ON EASTER DAY.

THE PARKS OF LOS ANGELES

By Martha Nelson McCan—Chairman, Los Angeles Park Commission

THE park system of this city comprises a total area of 4741 acres, divided into forty-three units as follows: one reservation, one rural park, eleven neighborhood parks, twenty-four squares, triangles, and plazas, six boulevards and street parkings.

Griffith Park, a wide stretch of woodland, hill and valley, consists of 3751 acres.

The city covers an area of approximately 366 square miles; the miximum length, north and south, being 44 miles, and the maximum width, east and west, 29 miles. The park system is spread over this area with Brand Park, which is located in front of the old Spanish Mission at San Fernando, on the northwest city limits, San Pedro Plaza on the south, Media Park at Culver City on the west, and Hollenbeck Park on the east. The greater portion of Elysian Park and all of Pershing Square and the Plaza are a part of the origin! lands of the old Pueblo of Los Angeles.

The Park Department of this City came under organized municipal supervision in 1889, when the first Park Commission was appointed.

The affairs of the department are adminstered by a Board of three Commissioners appointed by the Mayor, to serve without salary, for a term of four years each.

The parks offer a varied assortment of recreational facilities: boating and canoeing are possible at four park lakes consisting of thirty-five acres of water surface; bowling on the green has two courts. There is one eighteen-hole golf course, with another eighteen-hole course with grass greens and fairways now in course of construction. This course will be ready for players to use during the early spring; playground apparatus for small children has been placed in eight parks and there are eight courts roque; eleven tennis courts; two croquet courts, five miles of bridle trails; twenty-five miles of scenic drives for automobiles; completely equipped picnic grounds in ten parks; automobile camp grounds for tourists and accommodations for one hundred cars. The Department maintains a Memorial Grove in Elysian Park for the permanent planting of trees in honor of those who sacrificed their lives in the World War. In Exposition Park there is a States Grove, which was dedicated and set aside for the planting of Memorial Trees by various organizations. Exposition Park has an extensive rose garden and a seven acre sunken garden which affords seasonal displays of flowering plants. The golf course and auto camp are self supporting.

Lincoln Park Conservatory offers a large collection of tropical and semi-tropical plants with special displays of foliage and flowering plants in various seasons.

The park system has not expanded in proportion to the growth of the city. This is due to the method of financing the department. Funds for park purposes are received in the form of a yearly budget appropriation from the City Council and the amount allowed, is barely sufficient for the maintenance of the various parks. In some of the cities of the United States with a population and park system smaller than Los Angeles, much larger amounts are received and expended each year for the improvement of parks, than is allowed in this city. These cities are allowed a tax apportionment for maintenance work, while bonds are issued for special improvements of existing parks or acquisition of new areas. Los Angeles has not had a bond issue for park improvements and we feel that we should be allowed for park purposes 8 cents on each $100 of the assessed valuation of the city. This would return an amount to the department, each year, sufficient to maintain the parks up to the required standard and also allow a good sum to be expended for improving and connecting many of the parks, so as to provide therein better facilities for the recreation and enjoyment of the public. This change in the financing would require a change in the present city charter.



PASADENA, THE SEAT OF MT. WILSON OBSERVATORY

Editor's Note—The reviews of the CONTRIBUTIONS FROM THE MOUNT WILSON OBSERVATORY, *which appeared in the March* SOUTHLAND, *have aroused so much favorable comment that a review of some aspect of the scientific work being done on Mount Wilson, at California Institute of Technology or in The Pasadena Hospital and Dispensary will appear on this page in each coming issue varied by scientific notes from other sources.*

In the Annual Report of the Observatory for the past year, Dr. George E. Hale, its Director, presents in his usual, clear and concise form, the summary of the year's work in science and construction. We have space to quote but the first three paragraphs, which, however, give an interesting glimpse of the scientific man at work.—

IT IS a satisfaction to report that the exceptional progress in research recorded last year has shown no sign of abatement. Its future continuation, sufficiently assured by the productive vigor of the observatory staff, will be further promoted by the establishment of close and effective co-operation with the California Institute of Technology and by the initiation of promising new enterprises, some of which involve important additions to our instrumental equipment. In epitomizing the year's advances, special mention should be made of Seares's researches on the masses of the stars and on the progressive changes of temperature, diameter, and density that mark the course of stellar evolution; the discovery by Strömberg of the identity of the two star-streams found by Kapteyn among the A-type stars with the Taurus and the Ursa Major groups, and of the marked difference in stream-motion of the giants and dwarfs of the later spectral types; the development by Adams and Joy of a spectroscopic method of measuring the absolute magnitude (and hence the distances) of the white (A) stars, and its immediate application to 544 of these objects; the theoretical investigations of Russell on the nature of dark nebulæ; the proof by Hubble that the radiation of the nebulæ is stimulated by stars lying within them; the discovery by Nicholson and Pettit that the total radiation of certain red variables of the eighth magnitude is as great as that of white stars of the



PASADENA'S CELEBRATED TREES AT CARMELITA.

second magnitude; the measurement by Abbot of the energy distribution in the spectra of certain of the brighter stars and the promise this work yields of great advances in this important field of investigation; the progress made by Michelson in the redetermination of the velocity of light and his contributions to other important physical problems; the detection of invisible sun-spots by their Zeeman effect; the important contributions made by St. John and Babcock toward the establishment of the system of standards of arc wave-lengths now internationally adopted, their measurements of solar lines and the continuation of their investigations of the causes giving rise to the displacements of lines in the sun; the proof by Anderson that an electrically exploded wire attains a temperature of 20,000 degrees and that its vapor totally absorbs light from a brilliant source; and the confirmation by Russell, St. John and King of various predictions based on Saha's ionization theory. The last-named work has been done in the light of repeated discussions with the physicists and chemists of the California Institute of Technology, and partly in direct co-operation with Dr. Noyes. Future possibilities have been enlarged by the design of a 50-foot interferometer telescope, with independent equatorial mounting, already under construction, and by the preparation of plans for a new physical laboratory, which, if funds for its erection can be obtained, will greatly facilitate our laboratory researches.

But as we record these evidences of progress, we are saddened by a heavy loss, keenly felt throughout the scientific world. The death of Professor Kapteyn on June 18 removes from us a great and inspiring pioneer, to whom astronomy owes, as Eddington has said, its first firm footing among the intricacies of the stellar universe. Before him all attempts to make order out of seeming chaos had been in vain. Double and multiple star-systems, globular clusters, and irregular star-groups moving together in space were known. But the vast mass of stars had yielded no sign of larger relationship and the constitution of the Galaxy was a sealed mystery. Kapteyn's great discovery of the two star-streams, which comprise between them a large proportion of all stars whose motions are known, pointed the way that many astronomers have since pursued with success. His carefully devised plan for the intensive study of the stars in selected areas of the sky, toward the realization of which observatories in all parts of the world have contributed, will be continued, it may be hoped, by his friends and collaborators. We at Mount Wilson, who have profited greatly by Kapteyn's wide vision and wise counsel, and have enjoyed the advantage of his personal friendship, shall be glad to do our full share toward its completion.

A different mode of approach to the problem of the structure of the universe, pursued at Mount Wilson with marked success, is that of Dr. Shapley, who has made use for this purpose of his photometric studies of the stars in globular clusters. His conclusion that the galactic system is vastly larger than was formerly supposed, though attacked in some quarters, has received substantial support from several recent studies. Shapley's appointment as director of the Harvard Observatory deprives us of another able investigator, but we shall hope to continue to co-operate with him in the study of stellar problems.



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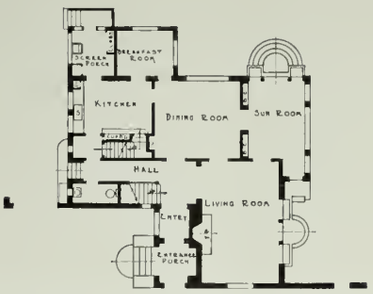
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A CHARMING CALIFORNIA HOUSE. HUNT AND BURNS, ARCHITECTS

GARDENING MANUAL

A FEW NOTES ON IRIS AND TULIPS

By HELEN DEUSNER, *Landscape Architect*

CALIFORNIA is Paradise for Iris, the commoner kinds have been blooming here for some time and soon will come the high tide of the Iris season. The fine old "Crimson King" —a rich purple—is practically ever blooming in Southern California, and our common white one is naturalized in many places.

Iris Stylosa is a midwinter bloomer, and ought to be planted more commonly. It is a dainty, fragrant, orchid-like flower, of pale lavender-blue, on stems a foot or less long, set in long grass-like foliage. It is inexpensive, and splendid as a cut-flower.

Another Iris-like bloom we might use more is Moraea iridoides, which is a fine flat white iris-like bloom on tall stems, blooming intermittently all through the year. It is not, however, good for cutting, as the flowers last only a day. There is another Moraea reported in California, but which I have not seen, which must be remarkable. It is M. Robinsoniana and grows from six to eight feet in height, one plant, sixteen years from seed, bearing 457 blooms between June 20th and Oct. 1st.

Then there are the numerous varieties of Bearded (Commonly called German) Iris, many inexpensive, and some, newly-developed, costing five or ten dollars a bulb, (or properly speaking, rhizome). We have nearby a woman who has grown Iris as a specialty, for many years. She is Mrs. Dean and lives in Moneta, a village half-way between Los Angeles and Long Beach. I always run down to her gardens in the Spring to see the Iris in bloom, and make notes for next year's planting. One of her introductions, "Lady Lou," I planted a year and a half ago in one of my gardens, it is now blooming, and stands at eye level—59 inches—a stunning sight.

Some of the varieties I marked last year,

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which were good for foliage as well as for bloom, costing between $2.00 and $5.00 per dozen, are: Albert Victor—blue and lavender; Isolene—yellow, lilac, purplish old rose; Mauvine—mauve; Lorely—deep blue—edge cream; Princess Victoria Louise—deep violet, white edge; Delicatessima—white, frilled, lilac; Dalmarius—lilac and silver—orange beard; Jaquesiana—copper and maroon; Naushon—mauve and pansy-violet.

I could with small effort, become an Iris enthusiast; they thrive with no care at all, and, on the other hand, thrive also in a border requiring water; their foliage, with a little care, is interesting all the time, and gives a note of permanence and contract to a border, while blending with any flower planting.

Another great show in our gardens soon will be the late-flowering tulips. These "Darwin," "Cottage" and "Breeder" Tulips have an interesting bit of history connected with them. For centuries they were almost lost from cultivation, following the "tulipomania" in Holland, which began in 1634. Tulips had been introduced into Europe less than a century before, through seed brought from Turkey by the Austrian ambassador. They were then improved and developed into such beautiful specimens that Holland went wild over them. For four years the excitement lasted, until the Government had to take a hand to end the wild speculation, when single bulbs sold for as much as six thousand dollars. For two centuries these late-flowering tulips persisted only in occasional cottage gardens in England and Holland, and we have only in the last fifteen years or so discovered how splendidly they thrive in our California gardens, where they have almost entirely replaced the less thrifty early-blooming sorts.



A HOUSE ON THE HILLSIDE, WM. LEE WOOLLETT, ARCHITECT

HOW TO FIND THE BIRDS IN CALIFORNIA

By THERESA HOMET PATTERSON

MARCH and April are the months to visit the Colorado desert. Any one who has not seen Palm Springs and the Coachella Valley when the verbena is in bloom does not know what California can do in the way of color and perfume. Miles and miles of solid color running down to the Salton Sea, with a glowing sunset wall to the east, and an indigo wall to the west rising to the snows of San Jacinto. Do not miss it. This year there has been less rain than is needed for profusion of bloom.

The Phainopepla will be nesting at Thermal. Along the sandy road leading to Painted Canyon the Verdin will be making its nest of gray briars in the gray thorns of the crucifixion tree—a nest all out of proportion to this wee bird. Last year there was a decoy nest that could be reached from the car. The sun-parched perpendicular walls of the narrow canyon will resound with the songs of the Rock and Canyon Wrens creeping like spiders along the crevices. The latter's song descends the scale with clear and ringing notes and is unmistakable.

The Western Bird Guide is the only book having illustrations in color of the Western birds. As it is a pocket edition they are diminutive in size. The Audubon Society publishes plates in colors, but few of the distinctive California birds. These are needed for nature study in schools and clubs. A conference was held to consider this demand and it was decided to solicit a fund to publish one or more plates, the fund to become a revolving one, from the sale of each edition, the Pasadena Audubon Society has voted funds to publish the first one.

Humans are not the only ones who have new Easter clothes. The birds put on their new and gayest plumage, but the Spring style has not changed a feather since the time of King Tut and therefore the great sensation caused by a Nuttall Woodpecker, appearing in Griffith Park dressed in pure white, keeping only his red cap. I fancy the birds said, "White skinned" anyway his venture at trying something new cost him his life and has made a mummy of him. He will lie in his glass tomb in Exposition Park Museum while the procession reaching far into the future, passes by commenting "Albino, a freak of nature not uncommon among robins." While it seemed a pity to remove such an attraction from the park his conspicuous white costume would have made him early game for owls or hawks.

I know of nothing more exhilarating than following up the song of the ruby-crowned kinglet to find that rare composer and perchance get the thrill of seeing the ten carat ruby in his crown. It is only on occasions that he uncovers, "once out of twenty times," as Miss Miller said in her bird class, but that moment was the twentieth time. Tilted at just the right angle with wings outstretched and fluttering, directly in front of us, he raised his crown feathers. The sun struck that matchless color and glorified the morning for us.

Pacific-Southwest Review

By AUSTIN O. MARTIN

Vice-President, The First National Bank of Los Angeles.



Austin O. Martin

The extent and grandeur of our system of National Parks is incomparable. Nowhere in the world is there anything to equal the surpassing beauty of its individual units or the wide variety of scenery offered by the whole. The attractions of the Parks run the gamut of scenic beauty from the stupendous, gorgeously tinted walls of the Grand Canyon to the graceful wisps of falls in the Yosemite. Glaciers, lakes, giant redwoods, high mountains, geysers, volcanoes — anything that is to be found anywhere is in our National Park system.

That the people of the United States appreciate the recreational and educational advantages of their National Parks is indicated by the tremendous travel which has flowed into them during the past several years. The Parks' visiting lists for 1921 and 1922 showed more than a million visitors for each year.

Information recently made public by the Department of the Interior shows that the cost of maintaining the splendid system of the National Parks and Monuments, which have been referred to as "the greatest heritage of any people on earth," is but one cent and one mill for each individual in the United States. The government estimates that in 1924, about 1,200,000 of the "owners" of these park properties will enjoy them. In order to keep down the per capita cost of maintenance, the policy is to have these actual Park visitors pay in indirect or direct revenue a large proportionate share of the total cost.

The people of the Pacific-Southwest should be particularly interested in the National Parks for this district more than any other in the country is "the land out-of-doors." Many of the Parks are either situated within the boundaries of this territory or within easy journey from it.

Every year thousands of acres of timberland are devastated through the carelessness of campers. Congress has just appropriated $25,000 for use during 1924 in fighting forest fires which occur within the National Parks. A very large percentage of the fires are avoidable if those who go to enjoy nature with n these preserves, will carefully observe the rules laid down by Park authorities. In 1921 there were 5,851 fires in the National Forests of our country which burned over 376,208 acres of timbered and open land, or 2.4 per cent of the total net area of the forests. An astounding fact is that seventy-five per cent of all the fires that occurred were due to human agencies, and could have been prevented by care and vigilance on the part of the forest users.

In the Interior Department Bill, approved January 24, Congress appropriated for the fiscal year 1924, $1,689,730 for the administration, protection, maintenance and improvement of National Parks and Monuments.

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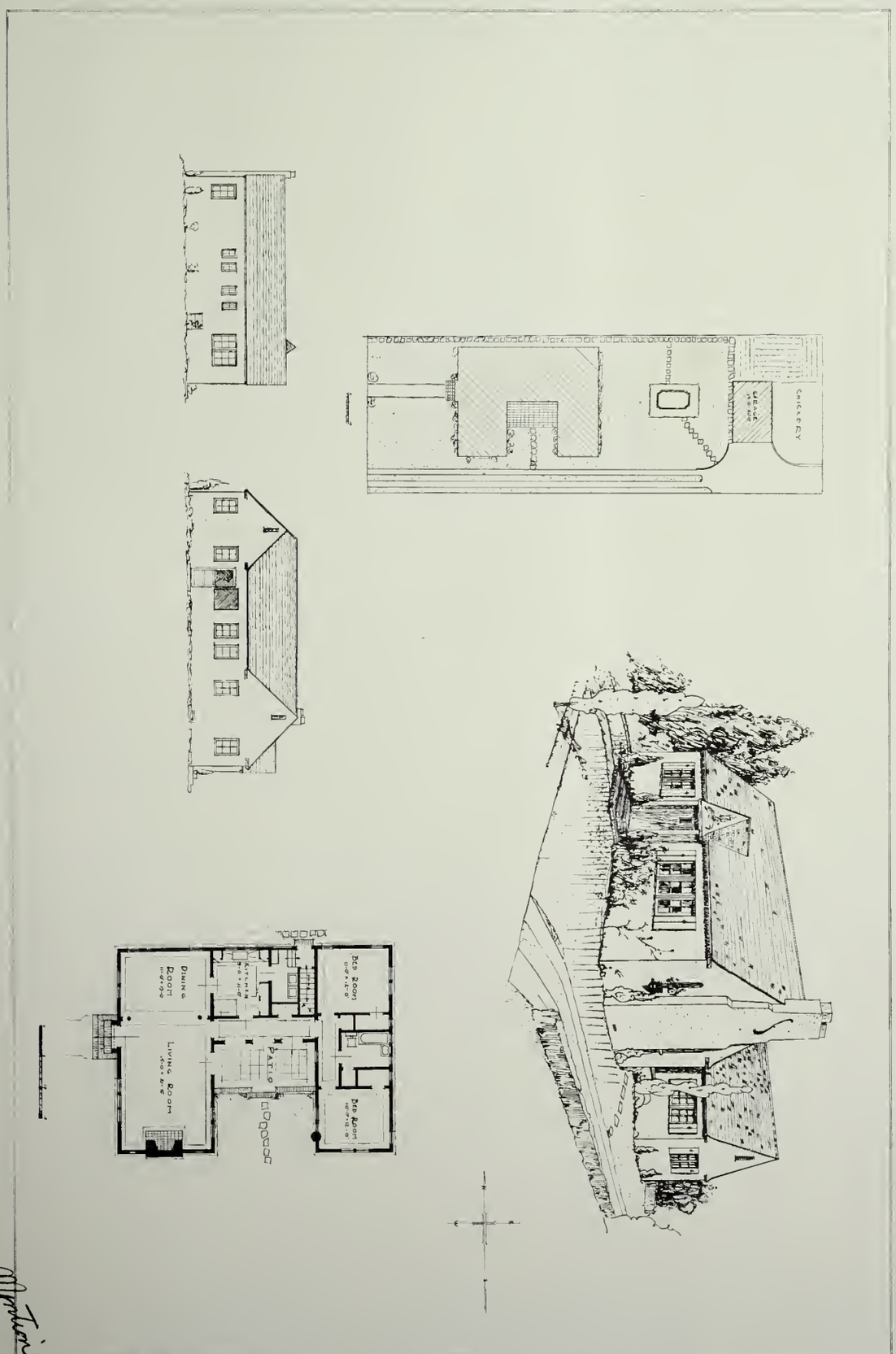
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COMPETITORS who were awarded mentions in the last competition of the Architectural Club of Los Angeles are: G. C. Bavienhock, John D. Miller, F. W. Gloege, A. J. Schoeder, Rodney D. McClelland. Their plans and designs for small houses to cost $5000 are on exhibition in the rooms of the Club at 818 Santee Street on Tuesday, Thursday and Friday evenings, and will also be presented in miniature on this page from month to month.

House builders who want this service which is giving to the small house the same quality of trained supervision which is secured by those building more expensive homes, will thus be able to choose from a variety of plans and to consult with the designer in person.

The price of the plan and specifications is less than that usually asked, and will be fully covered by the saving in mistakes which an ordinary bungalow-book plan invariably leads to when attempt is made by the builder to change or adapt it to the owner's ideas. By talking over the plan with the architect who made it, the patron can call for changes at once and have drawings made to suit him. The fees are divided between the designer of the plan chosen, and the Library fund which the Architectural Club is using to the upbuilding of better architecture in Los Angeles. Thus by using this small house service of the Architects, one who cares for good architecture and a well built house is not only securing a good house for himself but is encouraging the local architects in their efforts to improve the general architectural looks of the residence streets in Los Angeles. Readers of California Southland are urged to try this new method of obtaining an architect's plan before they decide to build without trained guidance. The house one is to live in comfortably should be thought out by all concerned before it is built and not afterward when changes are expensive and often impossible.

CALIFORNIA SOUTHLAND acknowledges with grateful thanks the gift of the 1922 YEAR BOOK OF ARCHITECTURE AND ALLIED ARTS, presented by the President of the Southern California Chapter, American Institute of Architects. It is a handsome record of work, done in Los Angeles and exhibited at the Museum of History, Science and Art in January, 1923. The book is issued by the Chapter and the Architectural Club and marks an epoch in the Architecture of the Country. It is handsomely printed by Young and McCallister, Los Angeles

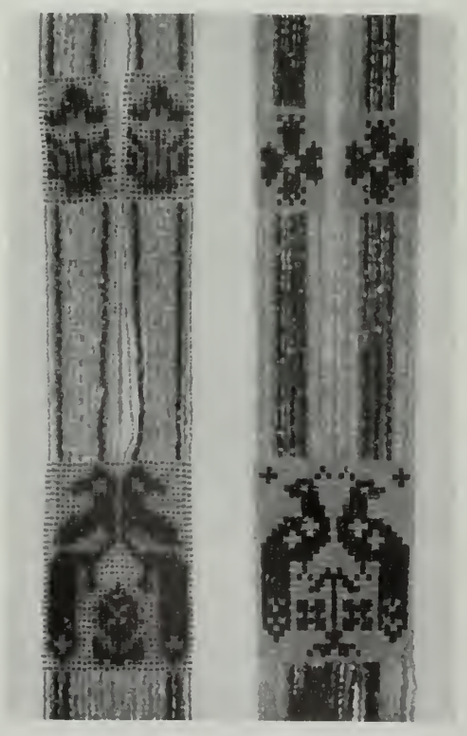
ADVENTURES IN BEADWORK

By EDNA GEARHART

THE designing and weaving of a bead necklace are not work; they are an absorbing game—a game with rules as definite as those of navigation; with the charm and chance of Mah Jongg; and the artistic authority of the days of King Tutenkhamun. The design must be plotted on squared paper, a bead to a square, seven, nine, eleven or thirteen beads wide. Uneven numbers make the most effective designs, and a design all squared up looks very trig and trim. The design for the pendant is twice the width of the band plus one bead. The most interesting necklaces are those in which the band is made of about six woven insets connected by plain strands of beads in between.

The color scheme should be based on practically three hues, one for the background, one decided hue for the pattern, and something snappy for a delusion. A combination of crystal and opaque beads is best.

A prosaic, phlegmatic soul with no taste for adventure can buy a bead loom for a dollar at any department store, and a book of ready-made designs for a quarter. But if one has pioneer or seafaring blood in his veins, and is the descendant of forebears handy with the knife and the compass, he will scorn these canned short cuts to mediocrity and choose to spend a profitable morning's work charting his own design, and whittling out his own loom from a cigar box, and an empty spool. Cut grooves or teeth in the end of the box, stretch the threads over it; wind up the completed section as it progresses on the spool anchored on the box. This is a simple, but seaworthy craft. Use linen thread, number ninety, waxed. Cut one more thread than the number of beads wide. Cut the threads very long, about sixty inches; lay in a neat skein—it snarls with frightful ease—find the middle and lay it over the spool and wind up one half. Stretch out the other half taut and straight over the teeth or comb and fasten at the end with a peg or tack. First weave the inset nearest the middle. Run the right number of beads on the bead needle, the nine beads of the first row, and slip the beads under the warp, beads alternating threads, leaving a thread on the outside of each end, and then run



NECKLACE IN GOLD AND GREEN, BY EDNA GEARHART.

the needle back again through the beads above the warp, thus securing the beads and virtually weaving them in. The most important point is that the beginning and end of every thread used in stringing the beads, the weft, must be run back in through one or two rows of beads, rewoven, never knotted or merely tied.

Between insets, select two of the warp threads at a time, releasing them from the end where they have been secured, and thread both on one needle and string beads about two or three inches in length. This will make five strands of beads if the inset is nine beads or ten threads wide.

When one side is finished, release the other side of the warp, wind the finished side on the spool, and then continue the weaving. When it is finished the proper length, roll up the necklace on the spool, being careful not to twist it, as the chain must lie flat around the neck. Lay out all the warp threads of each end, twenty in all, side by side in the teeth, and secure the ends, and weave the pendant, thus uniting the two sides. The united warp will make ten strands of fringe hanging below the pendant. The thread must loop over an extra bead at the end of the fringe and be rewoven back up through the fringe to secure it. To demonstrate the lucidity of these directions, it is necessary for each of you to make a necklace for himself.

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INTIMATE CORNERS IN A HOME

By MARGARET CRAIG, *with Illustrations by the Author*

THE home that has all the intangible qualities of taste and the indefinable feeling of alluring hominess, invites the analytical observer to question the cause of the satisfying effect. Thekla Mertens has bestowed such a treatment upon the interior decoration of the home of Mrs. F. E. Keeler, of Hollywood, California.

By definite consideration of the furnishing of inviting corners in the home and with felicitous skill bestowing unity upon the whole scheme by a subtle blending of mellow colors, Miss Mertens has attained an admirable example of home decoration. There are corners for music and for reading, corners for the serving of afternoon tea, and corners for the absorbed letter writer.

In the living room the paintings by noted artists form keynotes for sustained groupings of wall furnishings.

Neighboring the fireplace is a noteworthy group built around one of Ryder's autumnal landscapes. Below the painting is arranged a tete-a-tete couch covered in a lustrous grey green silk velvet. Three silken pillows adorn it in lavender and orchid shades that echo the tones of the hazy mountains in the picture above. One pillow includes the design of a splash of violet colored chrysanthemums, while another is accented by a cluster of autumn fruit and has long dangling tassels of mauve. At the left of the settee is an occasional table bearing an irridescent Tiffany lamp and a rose lavender bowl for violets, while at the right, on the floor, is the black and white Chinese cat of Contentment, reposing on a round black velvet cushion.



PAINTINGS BY MASTERS IN ART STRIKE THE KEY NOTE IN THESE ROOMS BY THEKLA MERTENS

—Photographs by Margaret Craig.



IN THE CHARMING HOME OF MRS. KEELER, HOLLYWOOD, CALIFORNIA

On the opposite side of the fireplace is a more formal group. Here the painting by William Ritchell forms the keynote. The Italian walnut cabinet for the organ records is covered by a scarf of silver cloth shot with lavender, surrounded by a heavy velvet moss suggesting the breaking waves seen in Mr. Ritchell's seascape. The note of accent here is rendered by the torquoise blue lustre vase.

Mrs. Keeler is widely known for her discriminating taste as shown in a fine collection of worthwhile paintings. She is a fortunate possessor of a Keith, an Inness, and a Childe Hassam among many others. These works of art form a nucleus for inspiring the decorator in the happy assembling of many interesting and intimate corners.

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THE spectacular report of the La Follette committee on the oil situation in the United States resulting in the broadcasting of a "dollar per gallon gasoline" rumor will prove valuable only as a source of entertainment among the informed and a cause for self-education regarding the petroleum industry among the uninstructed.

It is reported that President Kingsbury of the Standard Oil Company of California, in commenting on the La Follette report has stated that cotton at a dollar per pound and wheat at five dollars per bushel are quite as possible—in other words, quite as improbable—as gasoline at a dollar per gallon so far in the future as the best-focused human vision can reach.

This is an appropriate answer to the "dollar per gallon gasoline" conclusion drawn by La Follette and his associated political charlatans—which they drew without any convictions of their own, and for the sole purpose of feeding popular ignorance with a fuel which might redound to their own political warmth.

That the Standard Oil Companies throughout America may now have it within their power to control the retail price of gasoline is not improbable. Under certain circumstances it would be a very desirable thing to have it in the power of the Standard Oil Companies to control those prices, since the fixing of such a tremendous responsibility so definitely is in itself a guarantee against the misuse of that power. On the other hand, the extent to which exploitation and development of the oil fields is being conducted by independents and many large producers not directly associated or dependent in any wise upon the Standard Oil Companies for their prosperity, creates a factor of sufficient weight in itself to subject so-called control of retail prices by the Standard to the continuous threat of an overplus of crude should the Standard attempt to increase prices on the refined product through the only means at its command—i. e., curtailment of refining.

The prosperity of the Standard Oil Companies, as well as that of all successful large producers, manufacturers and marketers of petroleum products, has not been based on control of the market, but on intelligent extension of the market and the ingenious development of petroleum products for the satisfaction of requirements that were cared for in other ways in the past. Low capitalization as applied to the intrinsic worth of the properties and invaluable manufacturing and commercial organization of the Standard companies, far more than the price at which commodities have been sold, has accounted for the spectacular yet basically sound returns which shareholders in these companies have enjoyed, and over which cheap political "palaver" has flowed so freely.

It can be hoped in the interests of the country at large and of the industry in particular that the development, manufacturing and marketing of petroleum products could become so thoroughly centralized in the hands of a few organizations that direct federal control of the industry might be established. Although the writer holds to the security of the present situation as proof against any such possibility as the La Follette committee has sprung like a "jack-in-the-box" on the public, yet intelligent federal regulation of the production, as well as distribution and prices, exercised over a relatively few centers of responsibility through a commission similar to the Interstate Commerce Commission, would doubly safeguard the industry and public alike against any possible weakness on their part and most of all against the omnipresent danger of conscienceless attacks by men of the La Follette stripe.

Perhaps the greatest weakness in federal governmental relationship to industry of a national scope in the United States today, outside the railroad field, is the fact that the Supreme Court, through the Clayton and Sherman anti-trust laws, exercises the only controlling influence. And that control has been proved by time to have been a destructive rather than a constructive influence so far as efficiency through consolidation is concerned. There must be substituted for that antiquated and entirely arbitrary control the flexible and intelligent supervision which congressional delegation of powers to proper commissions alone can establish.

Both to the consuming public and to the shareholders in companies producing, manufacturing and marketing petroleum on a large scale, the La Follette committee report means absolutely nothing and should be discounted from the par of publicity which it has received to the discount below zero to which the cheap political purposes that brought it forth alone entitle it.

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THE word "Alaska" is from the Indian "Al-ay-ek-sa," the great land. The government and the people of the United States are just coming into a realization, after fifty-five years' ownership, that Alaska is truly a great land. It is difficult to write of Alaska and its unexplored vastness without merely repeating the contents of numerous books of travel; yet it is stimulating to remember that this wonderland is part of our own glorious West Coast and that it is not necessary to journey to Europe to see marvelous fjords, rugged mountains and matchless glaciers, with which for scenic grandeur, neither Europe with its Norway and Switzerland, nor any other part of the world, has anything to compare.

The "Inside Passage" is the Norwegian coast multiplied and magnified. On leaving Seattle one begins to experience the delight of the explorer who seeks a strange land. Beautiful Puget Sound, surrounded by snow-capped mountains and studded with hundreds of rugged and wooded islands, soon gives place to the Straits of Georgia between Vancouver Island and the main land of British Columbia and we are literally at sea among towering mountains. This passage is in reality an immense submerged valley, bordered by island peaks and cliffs, cleft in a thousand places by deep fjords with glaciers at their heads. A number of these glaciers are so stupendous in size that any one of them would cover the whole of Switzerland. Melispina Glacier has a face of more than eighty miles, and an average height of three hundred feet and is but one of a dozen accessible.

The mountains of Alaska are among the most rugged and beautiful in all the world and appeal equally to the mountain climber and to those who appreciate the bigness of the works of nature but are satisfied with a less personal contact. Mt. McKinley, the top of the North American Continent, 20,404 feet above sea level, may be reached by the new Government railway from Seward.

Just under the Arctic Circle lies Fairbanks, the heart of the "Land of the Midnight Sun," and from here may be seen this wonderful and unique sight, to view which hundreds every year, travel half way round the globe to northern Norway. The great exterior of Alaska is a country of magnificent proportions, and its beauties, wonders and opportunities make it most alluring to visit, but it was not until 1916 that a party under the direction of the National Geographic Society, discovered what has since been justly termed the Eighth Wonder of the World.

On the Alaskan Peninsula, among the snowy Aleution Mountains, is the "Valley of Ten Thousand Smokes." Surrounded by mountains and active volcanoes, some of which send their columns of smoke five miles into the air, the floor of the valley, five miles wide and seventeen long, is pitted with millions of small volcanoes, fumeroles with jets of many colored steam. The encrustations around the fumeroles are more varied and gaudy than in any other known region and exceed even the Grand Canyon in brilliancy of color. In the Grand Canyon it is a matter of distances, the effect of lights and shadows on the various formations, but in the highly mineralized region of the "Valley of Ten Thousand Smokes" it is the mud itself that is so brightly colored, making the valley resemble in a gigantic way, the palette of an artist.

Up to this time, none but the members of the expeditions sent in by the National Geographic Society have visited this wonderful region, as it is inaccessible to the ordinary tourist, but during the coming summer two parties of Californians will spend several weeks in our "newest and grandest National Monument." Los Angeles will have the credit of sending the first party of travellers into the reservation. Mr. Lucius G. Folsom, one of the discoverers of the valley, will personally conduct these parties, the first of which will leave Los Angeles on May 25. Details and bookings are being arranged by the Travel Service Bureau, 507 South Spring St., Los Angeles.

This is an innovation in summer vacations, leaving the beaten path and witnessing what seems to be almost like earth in the making. Still, this is but one of the attractions. Alaska is a domain so large and so varied, so magnificent in scenery and delightful in its summer climate that it offers novelty and pleasure to the widest diversity of interests. Truly was Alaska called, the Land of Superlatives.

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TRIUMPH

THE HISTORY OF CIVILIZATION IS TOLD IN ARCHITECTURE. THOUGH THAT ARCHITECTURE BE IN RUINS, AS IS THIS GREAT CULMINATING ACHIEVEMENT OF EGYPTIAN ART, SO WONDERFUL WAS ITS CONCEPTION, SO MAGNIFICENT ITS EXECUTION, THAT TODAY EVEN THE CASUAL VISITOR IS SO IMPRESSED WITH THE POWER OF THE MERE STONES THAT HE COMES AWAY HUSHED AND AWED TO THE VERY SOUL. THE MASTERPIECES OF ARCHITECTURE DOWN THRU THE AGES HAVE THIS POWER TO THRILL OR TO SOOTHE, TO MAKE JOYFUL OR TO BRING INEFFABLE PEACE.

THE ARCHITECT OF TODAY, FROM HIS STUDIES OF THESE MASTERPIECES MUST LEARN THIS POWER OF MOULDING THE MATERIALS OF BUILDING SO AS TO REFLECT THE THOUGHTS AND THE LIVES OF THE PEOPLE. HIS IMAGINATION, HIS KNOWLEDGE, HIS SKILL MUST BE DEVELOPED TO GIVE EACH BUILDING A PERSONALITY. EACH PROMPTS HIM TO A DIFFERENT MOOD AND WAKES IN HIS NATURE A DIFFERENT RESPONSE, AND THE SIMPLEST OF STRUCTURES MAY BECOME A TRIUMPH IF IT BE NOT UGLY NOR WASTEFUL AND GIVES COMFORT AND HAPPINESS TO OTHERS.

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SERIES A NO 1

No. 41 MAY, 1923 20 Cents

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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month in which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The last of the season's entertainments following the Sunday evening suppers will be given on May 6th. It is designed as a farewell to the president of the past year, Mr. I. Graham Pattinson, and as a welcome to his successor, Mr. Joseph F. Rhodes, Jr. Mrs. Frank Gates Allen has kindly consented to arrange a musicale and will give an informal piano recital, assisted by the following artists: Mrs. Carrie Jacobs-Bond, who will sing a group of her own compositions; Mrs. Maude Fenlon Bollmann, soprano; Mrs. Katharine Fisk, contralto.
By request, the Monday afternoon Bridge and Mah Jongg Parties will continue throughout the month of May. May 7th, 1:00 o'clock, the last Bridge Luncheon of this season. May 21st and 28th, 2:30 o'clock, Bridge and Tea.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes during May.

FLINTRIDGE COUNTRY CLUB:
The dinner dance of the month will be given Wednesday evening, May 30.
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

NEWPORT HARBOR YACHT CLUB:
Every member of the club is busy, polishing, painting and generally cleaning house in anticipation of Inspection and the big "Birthday Party" with which the season opens, May 19th. This party, with its huge cake and ever-increasing candles — now six — is always of intense interest to all the yachtsmen.

CALIFORNIA YACHT CLUB:
Commodore Eugene Overton has mailed notices to the members to have their yachts in commission and ready for inspection May 12, when the season officially opens. Prizes will be given the boats receving the highest awards. In the evening the opening dinner dance will be held.



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Art

THE fourth annual exhibition of the Painters and Sculptors of Southern California opened May 4, in the gallery of Fine and Applied Arts, Los Angeles Museum of History, Science and Art, and will continue throughout the month. The jury selected by the exhibiting artists is as follows: For paintings, Dana Bartlett, Alson Clark, Jean Mannheim, Hanson Puthuff, John Rich, Jack Wilkinson Smith, Roscoe Shrader, Edouard Vysekal, William Wendt; alternates, Mabel Alvarez, Benjamin Brown and Clarence Hinkle. For sculpture, Julia Bracken Wendth, Cartaino Scarpitta, David Edstrom; alternates, Casper Gruenfeld and Carlo Romanelli. For miniatures, Gertrude Little, Emma Siboni and Laura Mitchell; alternates, Mary Allen and Ella S. Bush.

AT the meeting of the California Art Club in May the guest of honor will be Charles Wakefield Cadman, who has recently returned to Los Angeles after a successful concert tour.

THE new studio and gallery of Dana Bartlett will be completed and open to his friends and the public on May 15th, 101 South Virgil Avenue, Los Angeles.

JACK WILKINSON SMITH will continue his exhibition in the recently created Art Department at Barker Bros., Los Angeles, through May 10.

THE Spring Exhibition, held by the Laguna Beach Art Association in the Laguna Beach gallery, will continue until the works for the summer show have been assembled. The present exhibition includes William Wendt, with his "When the Dew Is on the Meadows"; Jack Wilkinson Smith, "Pacific Shore"; Franz Bischoff, "Roses"; Orrin White, "Santa Paula Valley"; William Griffith, "Spring at Banning"; Thomas L. Hunt, "In Laguna Canyon"; Jean Mannheim, "Portrait of R. Clarkson Colman"; Guy Rose, "Tamasch Trees With Figures"; Hanson Puthuff, "Grove of the Arroyo"; Edgar Payne, "Morning and Sycamores"; F. Carl Smith, "Reading the Good Book"; Anna A. Hills, "After the Storm, Hemet"; Max Wieczorek, "Marion"; Julia Bracken Wendt, "He Whose Faith Soars."

THE Municipal Gallery of Oakland, California, maintains a permanent exhibition of the works of the different Calfornia artists by invitation only, and through this invitation Benjamin Brown has recently forwarded several paintings for display during the next few months.

THE pictorial photographers exhibiting at the Hollywood Woman's Club during April included Oscar Maurer, Margaret Craig, Philip du Bois, Margarethe Mather, Karl Struss, Viroque Baker, Edward Weston, and Otis Williams.

CANNELL AND CHAFFIN GALLERIES will exhibit beginnng May 1st for two weeks, selected paintings by well known painters in small sizes suitable for homes at moderate prices. Seldom is there an opportunity to secure at reasonable figures paintings by such important artists as Murray Bewley, George Bruestle, John Carlson, Bruce Crane, George Crossman, Warren Davis, Edward Duffner, John Gamble, Albert Groll, Glen Newell, Hobart Nichols, Leonard Ochtman, Edward Potthast, Granville Smith, Harry Vincent, Robert Vonnah, William Ritschel and Chauncey F. Ryder. This is an unusual array of great talent not to be seen everyday or duplicated just anywhere.

JEAN MANNHEIM will hold an exhibition of landscapes and figures in his recently completed studio on Arroyo Drive, opening May 7th, and continuing through the month. Among other figures will be found the popular Boy Scout portrait, a number of desert paintings, and his wonderful marines.

ALSON CLARK has just returned from a sketching trip into Mexico, where he was lured in search of the old adobes, his interest in them having increased with his painting of the Adobe Flores, recently purchased by the American Federaton of Art.

MAX WIECZOREK has recently completed a figure painting, which he calls "The Mirage," it depicts a Spanish girl on a balcony with background of New York's skyline. Mr. Wieczorek will go to New York in June, where he has a permanent exhibit of ten pictures at the Artists' Gallery, Fifth Avenue, and expects to go abroad later in the summer.

THE first showing of recent etchings by Loren Barton will be held from April 30th to May 19th, inclusive, at the Cannell and Chaffin Galleries, 720 West Seventh St.

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One of the special etchings made on the Huntington estate will be exhibited and in addition to prints from entirely new plates, some New Orleans etchings never before exhibited will be on the walls. Miss Barton has long been recognized, not only as the Southland's most considerable etcher, but as one of the foremost artists in this fascinating medium working today in America.

THE West Coast Arts, Incorporated, are exhibiting in the Art Gallery of the public Library, Long Beach, during May.

DAVID ANTHONY TAUSZKY has just completed a portrait of Mrs. Clinton Churchill Clark, best known to the Community Players of Pasadena as Margaret Clark, whose husband is the President of that organization.

THE print, "Allegro," shown by Otis Williams during the exhibit of the pictorialists at the Hollywood Woman's Club, was reproduced in the 1922 Photograms of the Year, which is composed of selected prints from the London Salon. "Morning-Glory," another print made by Mr. Williams, was reproduced in Pictorial Photography in 1922, which represents what has been done in America in pictorial photography during the year.

WATERCOLORS and etchings by Joseph Pennell are being shown at the Cannell and Chaffin Galleries from April 30th to May 19th, inclusive. These vigorous watercolors of the Hudson at New York, with its busy water traffic crossing and re-crossing from sunrise to sunset, show us for the first time in Los Angeles a new phase of this versatile artist. A Pennell show is always one of the big artistic events of the year.

BEGINNING May 1st, Cannell and Chaffin Galleries will show for two weeks water colors of Desert Canyons by Henri De Kruif, one of our talented local artists. These paintings are most vivid of hue, in fact, gorgeously prismatic, for this artist is not interested in the realistic so much as the imaginative or abstract appeal of his subjects. These desert canyons south of Coachella Valley, Andreas and Palm, have a great fascination for this artist. Their weird natural beauty is well adapted for his almost tropical color sense. He has evolved some very striking decorative pictures which would brighten the wall of any room in a gratifying manner.

KARL YENS of Laguna Beach is visiting Los Angeles.

F. TOLLES CHAMBERLAIN is working hard on notable pieces in his studio on Oakland Avenue, Pasadena, but through his interest in all students finds time to criticize occasionally the work of the life class in the Art Students' League, Stckney Art School Studio, Lincoln and Fair Oaks.

A COMBINED show of wood block prints, "straight" etchings and color etchings, the work of May Gearhart and Frances Gearhart, will be shown in the Art Department at Barker Bros., Los Angeles, opening May 10, and continuing through the month.

THE Society of the Printmakers send traveling exhibitions throughout the State and have had most encouraging evidence of the growing appreciation of their work. Following a show at Calexico, Howell Brown, the Secretary of the Printmakers Society, received a request that some one be sent to Calexico to explain the method of making prints, and give general information concerning them. In response Mr. Brown went down and talked to them and promised them a second exhibition as soon as it could be arranged, which will be within the next three months.

CHAUNCEY F. RYDER'S latest paintings will be shown May 15-30th at Cannell and Chaffin Galleries, which will be one of the most important exhibits of the year. This great painter is deservedly well known for his finely composed, well painted landscapes. No artist handles atmosphere more knowingly or more colorfully. To miss this exhibition would be something to regret.

At the same time water colors of California scenes by Jacob Koch will be seen. These are painted in a simple, pleasing manner without any striving toward the wildly abstract or the intensely modern formula.

JOSEPH SACKS, portrait painter of Philadelphia, divides his time between Santa Barbara and Pasadena. In the latter place he often comes in to criticize the work of the Life Class in the Art Students League, Lincoln and Fair Oaks Studio. Mr. Sacks has just finished a portrait of John Willis Baer, which he is showing in Santa Barbara.

MARY ALLEN, one of the best miniature painters in this country, is an enthusiastic member of the Art Students League and has charge of the studio at the Stickney Memorial Building, Pasadena.

Music

THE Philharmonic Orchestra of Los Angeles gave the final symphony concerts of the season, April 20 and 21, and are now making preparations for even a greater success next winter. The schedule for 1923-24 will open October 19 and will include fourteen Saturday evening Symphony concerts at 8:30, twelve Sunday afternoon popular concerts at 3 o'clock, and six school concerts. The assurance given by W. A. Clark, Jr., for a continuance of another six years, and the renewal of the contract as conductor by Walter Henry Rothwell, has increased the demand for season subscriptions, and indicates a larger audience for each event.

THROUGH the action of the Pasadena Community Music Meeting, Arthur Farwell, conductor, and the corresponding action of the Pasadena Community Orchestra, Will Rounds, conductor, it has been decided to give an outdoor Community Festival Concert in one of the open spaces of the city, on Sunday afternoon, near the middle of May, in which these two organizations shall co-operate. This concert will be free to all the people, and will represent the spirit of service to the community which animates these two movements. The plan is to conduct this on broad and original lines, rich with variety of interest, and in all ways in keeping with the democratic spirit of community movements.

AT the closing concert of the first series, Thursday evening, April 19th, the Los Angeles Chamber Music Society presented the London String Quartette as guest artists.

CHARLES WAKEFIELD CADMAN is again in Los Angeles and will remain until October, when his next concert season opens. Mr. Cadman and Princess Tsianina have just returned from a tour of the Middle West, and as far east as Pennsylvania, where an enthusiastic welcome was accorded them.

MAUDE FENLON BOLLMAN recently appeared in a musical at the home of Mr. and Mrs. Dwight Gibbs of Altadena. She is now planning her annual recital to be given May 21, at the Ebell Club House, Los Angeles.

THE dates and artists for the Spring Morning Musicales during May at the Ambassador Hotel, Los Angeles, are Thursday, May 3, Hallett Gilberte, Composer-Pianist. May 10th, Misha Ve Olin, Russian violinst; Helena Lewyn, pianist.

THE final Lyric Club concert of the season will be given May 12, at the Philharmonic Auditorium. The theme is particularly appropriate for a May-time program, as the central idea is Divinity as manifested in nature.

THE last concert of the Zoellner Quartet, Los Angeles Series, will be given Monday evening, May 14, at the Ebell Club Auditorium.

THE next concert of the Los Angeles Trio will be given at the Ebell Club Auditorium, Thursday evening, May 3.

THE week of May 19 to 26 has been announced as the annual Music Week in Los Angeles, and will be inaugurated the evening of May 19 with a parade of the musicians and artists of the city. Sunday, May 20, concerts will be held in Exposition Park, Pershing Square, and Sycamore Grove.

FEODOR CHALIAPIN, the distinguished Russian singer-actor, will return to Los Angeles for one recital, Monday evening, May 14th, at the Philharmonic Auditorium.

ROSA PONSELLE, who appeared as co-star with Caruso at the Metropolitan Opera House four years ago, will give an unusually interesting program as her first Los Angeles appearance, May 7, at the Philharmonic Auditorium. This is the final concert of the Fitzgerald Concert Direction, Merle Armitage, Manager.

Announcements

THE "Art of Gardens" will be told in an unusually attractive manner by Miss Frances Benjamin Johnston at Hotel Maryland, Pasadena, the evening of May 7. Miss Johnston has personally visited every American garden she describes and her slides are from her own photographs.

RUSSELL V. BLACK left Los Angeles in April to attend the National City Planning Conference at Baltimore, and will be gone until the middle of May.

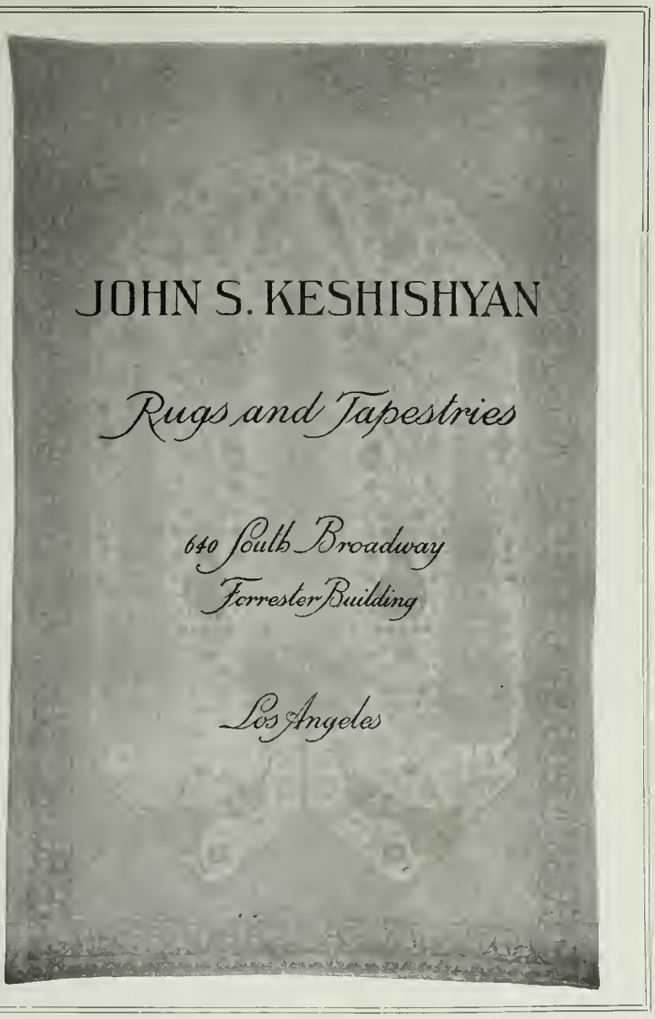
THE Calfornia Conference of Social Work will hold its convention in the Yosemite Valley this year, May 22 to May 25. Mrs. Elizabeth McManus is regional vice-president of Southern California and is endeavoring to build up the state conferences with meetings through the year of local sections as well as one big annual meeting.

THROUGH the month of May an exhibit of old English and Irish silver, collected during the past year by a member of the firm of A. Schmidt and Son, of New York, will be held in their Pergola Shop of the Hotel Maryland, Pasadena. The exhibit contains many historic pieces from the oldest families in England, some from the collection of the Countess of Essex, others from the Duchess of St. Albans, Lady Couts, and Lord Hastings.

TAU BETA PI men were especially welcomed by members of California Beta at an exhibit of buildings and equipment given by the Faculty and Students of the California Institute of Technology at Pasadena, Friday and Saturday, April 20 and 21. An interesting program lasted from 1 p. m. Friday to 2 p. m. Saturday.

The laboratories of physics, chemistry, electrical engineering, mechanical engineering, civil engneering, military engineering, steam and hydraulics, and aeronautics were open for inspection, and demonstrations given in all departments of the institute.

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LOS ANGELES

SANTA BARBARA has undertaken to organize a Summer School of the Arts of the Community Arts Association, with a corps of celebrated teachers in their various subjects, and to offer these courses at the lowest possible rates. Funds from the recent Carnegie grant of $125,000 are being used to make this possible. The courses in music begin June 25, the dramatic classes the middle of July, and the art classes early in June.

THE calendar of the Community Players of Pasadena, in the Community Playhouse for May is: April 30-May 5, "Boy o' Dreams," by Octavia Harris. May 14-19, first annual musical extravaganza, "Community Caper," words by Alfred Brand, music by Raymond Mixsell.

MISS JULIE H. HEYNAMAN, who is on her way to New York to attend the general meeting of the English Speaking Union, was in Los Angeles on April 27th and addressed the women members of the E. S. U. after luncheon at the City Club, 756 South Broadway. Miss Heynaman is the honorable secretary of the California Branch and is most anxious to increase the membership in Southern California, and to cause a more active interest in the Union.

THE Assistance League of Southern California has now combined its Location Bureau, Thrift Shoppe, and Woman's Exchange in the Community House, corner St. Andrews and De Longpre Avenue, Hollywood. Telephone 435133.

The regular monthly meeting of the Board of Directors of the Assistance League will be held on the first Tuesday of each month and will be called promptly at 10:30 a. m.

WORD has recently been received that twenty-five countries are now represented in the International Junior Red Cross. Through this international correspondence the children of the world are weaving a web of friendship which should make for world peace in the coming generation. California has a large part in this program. The Junior Red Cross is an organization in the schools and has marked educational value.

EDOUARD BAILLAUD, director of the Observatory of Paris, has been awarded the Bruce gold medal of the Astronomical Society of the Pacific, being the third Frenchman to receive this honor. It was conferred at the American Embassy in Paris by Ambassador Herrick.

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No. 41 MAY, 1923



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Before me, a Notary Public in and for the State and County aforesaid, personally appeared Mabel Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher, editor and manager is M. Urmy Seares; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to subscribed before me this thirty-first day of March, 1923.

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THE CITY PLANS OF PASADENA

By HIRAM W. WADSWORTH
Chairman of the Board of City Directors

PASADENA like Topsy "jest growed"; fortunately the result as a whole has not become seriously bad. Located on the southern slope of the "mother mountains," Pasadena basks in the balmy sunshine of winter and rejoices in the summer in the fresh day breezes from the ocean and the soothing evening currents from the mountain sides and cañons. Here has developed a city known throughout the whole country and across the seas as a city of homes, a city of schools and churches, a good city in which to live. Much has been written of its beauties, the attractiveness of its architecture and private grounds, both large and small, its educational institutions, its paved streets, its excellent water, light and sewer systems, its natural arroyo park, its flowers and trees, its cañons and mountain background.

It is realized that much of the beauty of the city is due to fortunate location and surroundings and the care and interest taken by the individual citizen in the development of his home. Comparatively little has been done as a municipality, especially along architectural development.

An old Chinese proverb liberally translated reads something like this: "The first step is an important part of a walk of a hundred miles." Pasadena took the "first step" in systematic municipal development when about a year ago Dr. George E. Hale, director of the Mt. Wilson Observatory at Pasadena, outlined to the Board of City Directors his ideas as to the possibilities and benefits to be derived from a carefully devised and co-ordinated city plan. Dr. Hale was at once asked to present his views at a meeting held a few weeks later, at which were present delegates from most of the organizations of the city. The interest shown at this meeting was so great that the Board of City Directors acting under State law, immediately appointed a City Planning Commission which, after careful investigation and deliberation, selected as consultants the firm of Bennett & Parsons of Chicago.

A city plan is not confined to public buildings and their groupings, but is more comprehensive in its nature, and includes street widenings and openings, boulevards, local and interurban traffic, parks, housing, zoning, and other similar features.

While the consulting architects have made a careful study and given much thought to all of these questions and their work is as yet unfinished, they have hastened, at the earnest solicitation of the Board of City Directors and the Planning Commission, the location and development of the Civic Center, because of the inadequacy of the present City Hall and Public Library and the immediate need of the buildings comprising this group.



LOOKING EAST ALONG THE MESA ON WHICH PASADENA IS SITUATED. PERSPECTIVE OF THE NEW CITY PLAN. BENNETT AND PARSONS, CITY PLANNERS. COLORADO STREET, WITH ITS CAR LINES, BEGINS IN THE CENTER OF THE PICTURE AT A POINT NEAR THE PRESENT TRACKS OF THE SANTA FE RAILROAD. SEE PLAN ON FOLLOWING PAGE.



The circulation of the public library is the highest per capita of any city of the size of Pasadena in the United States, and yet the building is as it stood twenty years ago with about one-fifth the present population; the city hall has long since been more than filled and many departments have been housed in outside and unsatisfactory quarters; the city needs an auditorium and hall in which to hold conventions, drills, pageants, flower shows, concerts and lectures, and to provide a community center for all the people of the city.

These buildings are an immense necessity to Pasadena. The public building group as outlined and illustrated, provides for them centrally



THE CITY HALL IN SAN FRANCISCO'S CIVIC CENTER. BAKEWELL AND BROWN ARCHITECTS; BOTH ARE NATIVE CALIFORNIANS TRAINED AT THE UNIVERSITY OF CALIFORNIA, BERKELEY, AND IN THE BEAUX ARTS, PARIS. PHOTOGRAPH BY GABRIEL MOULIN, SAN FRANCISCO.



THE AUDITORIUM AND POOL IN THE SAN FRANCISCO CIVIC CENTER. JOHN GALEN HOWARD, UNIVERSITY OF CALIFORNIA ARCHITECTURAL DEPARTMENT, ARCHITECT. PHOTOGRAPHS BY COURTESY OF THE SAN FRANCISCO CHAMBER OF COMMERCE.

and conveniently located, on property of comparatively low cost, and with due consideration for architectural effect and beauty. The plan is receiving the enthusiastic support of organizations and citizens, for they have adopted as their motto these words of that greatest of city planners, Daniel H. Burnham: "Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized. Make big plans, aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty."

AN ADMINISTRATIVE CENTER FOR LOS ANGELES

PREPARED BY COOK AND HALL, LANDSCAPE ARCHITECTS, IN CONSULTATION WITH THE CITY PLANNING COMMISSION

THE ideal Administrative Center (and by Administrative Center is meant the intelligent grouping of such buildings as comprise City Administration, County Administration, and where possible the State and Federal) should be so located in the city plan as to be readily accessible to the public who have business to transact; and yet an Administrative Center should never lie in the midst of traffic confusion. In other words, an Administrative Center having very large and special functions of its own should be somewhat set apart from ordinary business activities; should be planned to take care of diverse administrative functions efficiently and expeditiously in a location free from the confusion and congestion of city thoroughfares; and yet it must be readily accessible to the traveling public from the entire regional district.

Conversely, an Administrative Center planned about the intersection of two or more highways is sure to suffer in its special functions by traffic congestion unless very extensive reserve parking for automobiles can be provided, and seldom can such a location be arranged to provide that intimate relationship between building groups as to develop an Administrative Center of Architectural merit.

The site under consideration lies between First Street on the south, Sunset Boulevard on the north, Hill Street on the west, and Los Angeles Street on the east, a location of definite focal point when one thinks of the Greater Los Angeles with a metropolitan district that must eventually comprise the whole county.

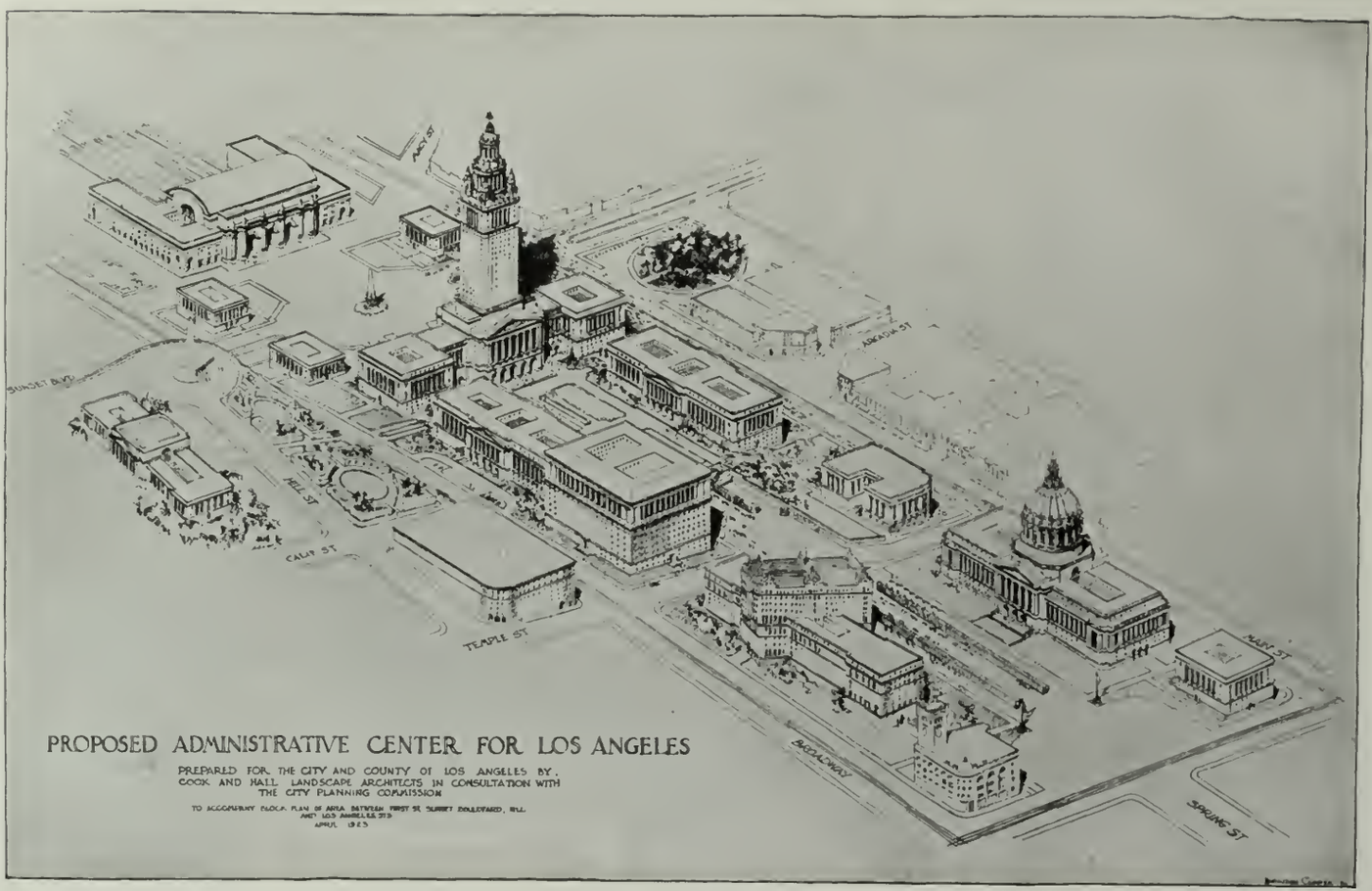
Our instructions upon undertaking this work were to preserve intact the historic Old Mission and the Plaza, were to consider the present Federal Building and the Hall of Records as fixtures, and were to recognize the New Hall of Justice as located at the intersection of Broadway and Temple Streets.

Based on our study of the site and its topography, in relation to the city plan, we became convinced that the present Broadway tunnel is inadequate in serving the vast volume of travel that even today collects at Sunset Boulevard and North Broadway intersection. An open cut in order to make Broadway a street of 100 foot width is, in our opinion, a public traffic necessity. Through traffic and ordinary business travel require that Broadway and Main Street become increasingly great arteries of travel, and Main Street should be widened to at least 100 foot width.

We also became convinced that future travel needs would require the continuation of Spring Street to an intersection with Sunset Boulevard, where a Plaza or Concourse should be developed to care for the great accumulation of travel at this crucial point in the street system. Whether or not a Union Station is developed at the site shown on our plans, it should be recognized that a broadening of Sunset Boulevard to create a generous Plaza at the intersection of these streets is essential to traffic circulation.

Our plans were developed during several months of intensive study involving the construction of a model to ensure an intelligent conception of space composition between the building groups and the open areas. Many consultations were held with Mr. Sumner P. Hunt, Chairman of the City Planning Commission, and Mr. Gordon Whitnall, Secretary of the County Commission, including conferences with the Building Committee of the City Planning Commission.

In March resolutions were passed by the City Planning Commission approving the scheme as then drawn in relation to street circulation, proposed grouping of public buildings, and the engineering



solution of the problem which took into consideration the existing hill in the vicinity of Fort Moore Place, and created an Administrative Center of unusual individuality.

Without going into a detailed description of a technical nature at this time, we would point out some of the salient features of our planning, which has carefully considered the street circulation, with extensive parkings for automobiles as distinct from the through streets, and has created a relationship between the proposed building masses and the open spaces that we feel sure will create a happy composition of the whole. It should be understood, however, that our perspective drawing of the Administrative Center is not more than a suggestive interpretation of the architecture, which is a factor that must be most carefully studied in relation to each building and its relation to every other building in the Center.

Taking advantage of the higher elevations that now exist between Temple Street and Sunset Boulevard in the central part of the area being considered, the scheme of design develops on the axis of Spring Street, an expanding view of the Administrative Center from a point considerably south of First Street, and this view will be accumulative in its effect as one travels for some 1200 feet into the Administrative Center on a slightly rising street gradient. A few hundred feet north of Temple Street on the axis of Spring Street a double entrance street portal of architectural merit would lead into the subway with large overhead openings (balustraded) to provide ventila-



tion and sunlight. This subway, some 700 feet in length, would open out on the Sunset Boulevard Plaza, and would provide a great artery for though travel without in any way creating congestion within the Administrative Center. At an elevation of approximately 23 feet above the pavement of the subway would lie a plaza or parterre 300 feet wide and 600 feet long about which would be grouped in the probable near future a new Federal building, a State building, and what we have termed the "Courts." The proposed Hall of Justice and the present Federal building would also share by looking out upon this parterre, which would act as a pleasant concourse for pedestrians having business between the several building groups. Being free from the noise and confusion of automobiles, we believe this parterre with its enclosure of fine architecture will develop an Administrative Center grouping of distinct individuality and great attractiveness.

We have spoken of the aim to create an expanding view of the Administrative Center to one approaching from the south on Spring Street and would point out that a strong terminal building located some 1800 feet from First Street would become a most impressive note in the picture. The City Hall located in a flanking position would stand as an extremely important factor in the Administrative Center and would be the most impressive building as one entered the Center from the south. With its southern facade overlooking the parklike entrance into the Center, and with generous lawns and planted foreground in connection with the Spring and Main Street facades, the prominence of the City Hall site must be recognized as being secondary to no building in the Center. It should also be noted that its location in close proximity to First Street, Spring Street and Main Street, with the extensive reserve parking for automobiles as an essential part of the plan, ensures an accessibility to the City Hall by the traveling public that leaves nothing to be desired.

In view of the fact that the citizens of Los Angeles will be asked to select a site for the City Hall, and we have heard it expressed by those who have not made a study of city planning that an Administrative Center should properly be in the business district, we would make the following statement: Experience in city planning and a study of land valuations leads to the general conclusion that when Administrative Centers, or City Halls, are placed *in* the active business districts they tend to arrest the upward trend of property values in their neighborhood, whereas if Administrative Centers are located *as an adjunct* to the recognized business district they at once tend to stabilize, and frequently to increase, the property values.

It is our firm conviction that economy, convenience, and efficiency all point to the wisdom of locating the City Hall in close proximity to existing County buildings; and that intelligent city planning for the future demands a comprehensive Administrative Center plan, as now unanimously approved by the City Planning Commission, in order to determine the wise location of City, County, State and Federal buildings.

COOK AND HALL,
Landscape Architects and City Planners, Los Angeles, California.

GARDENS ARE THE GLORY OF A CITY OR TOWN

By HELEN DEUSNER, Landscape Architect

I THINK that in California, as in Italy, the most beautiful of our larger gardens are, and will be, hillside gardens. One should not undertake the development of such a garden without a liberal appropriation in one's budget, but given that, a good architect and landscape architect, and taste, or at least appreciation of taste, in the client, and the results, in California, are most delightful. Myron Hunt has seized them in several of his notable pieces of work, one of which is the Loring garden in San Rafael Hills, illustrated below.



THE HILLSIDE GARDEN OF MRS. F. L. LORING, SAN RAFAEL HEIGHTS, PASADENA, MYRON HUNT, ARCHITECT. ALTHOUGH HE HAS BUILT MOST OF THE IMPORTANT ARCHITECTURAL FEATURES NOW WORTHY OF REPRODUCING BY PHOTOGRAPHY, THROOP HALL AT C. I. T., THE LIBRARY AT THE OBSERVATORY ON SANTA BARBARA STREET, PASADENA, THE STADIUM IN THE ARROYO AND THE HOSPITAL ANNEX, BESIDES THE LOVELIEST OF PERGOLA STORES AT THE MARYLAND HOTEL, MR. HUNT FINDS HIS GREATEST PERSONAL PLEASURE IN CREATING GARDENS, WHICH HAVE BEEN SHOWN ALL OVER THE COUNTRY IN THE PHOTOGRAPHIC WORK OF MISS JOHNSTON, FROM WHOSE COLLECTION THIS FINE PRINT WAS CHOSEN.

Clutton-Brock in his "Studies in Gardening" says: "A great part of the beauty of good formal gardening comes from the contrast between the limited and unchanging forms of things that are made by man, and the variety and increasing changes of plant life." Somehow this contrast never appears more invitingly than in the forms that appear in hillside gardening: balustrades and walls, flights of steps, pools, and wall-fountains, and seats from which to view the country spreading below. The spires of cypress, the masses and sprays of vine, the formal clipped things, seem, with this background, to fall into peculiarly interesting composition. Perhaps, too, it is the rhythm suggested by the descint of stair-steps that gives such happy rhythm to our perception.

We see these elements again in the lovely garden built by Green & Green, architects for the home of the Misses Culbertson, now owned by Mr. and Mrs. Prentice of Hillcrest Drive, Pasadena.

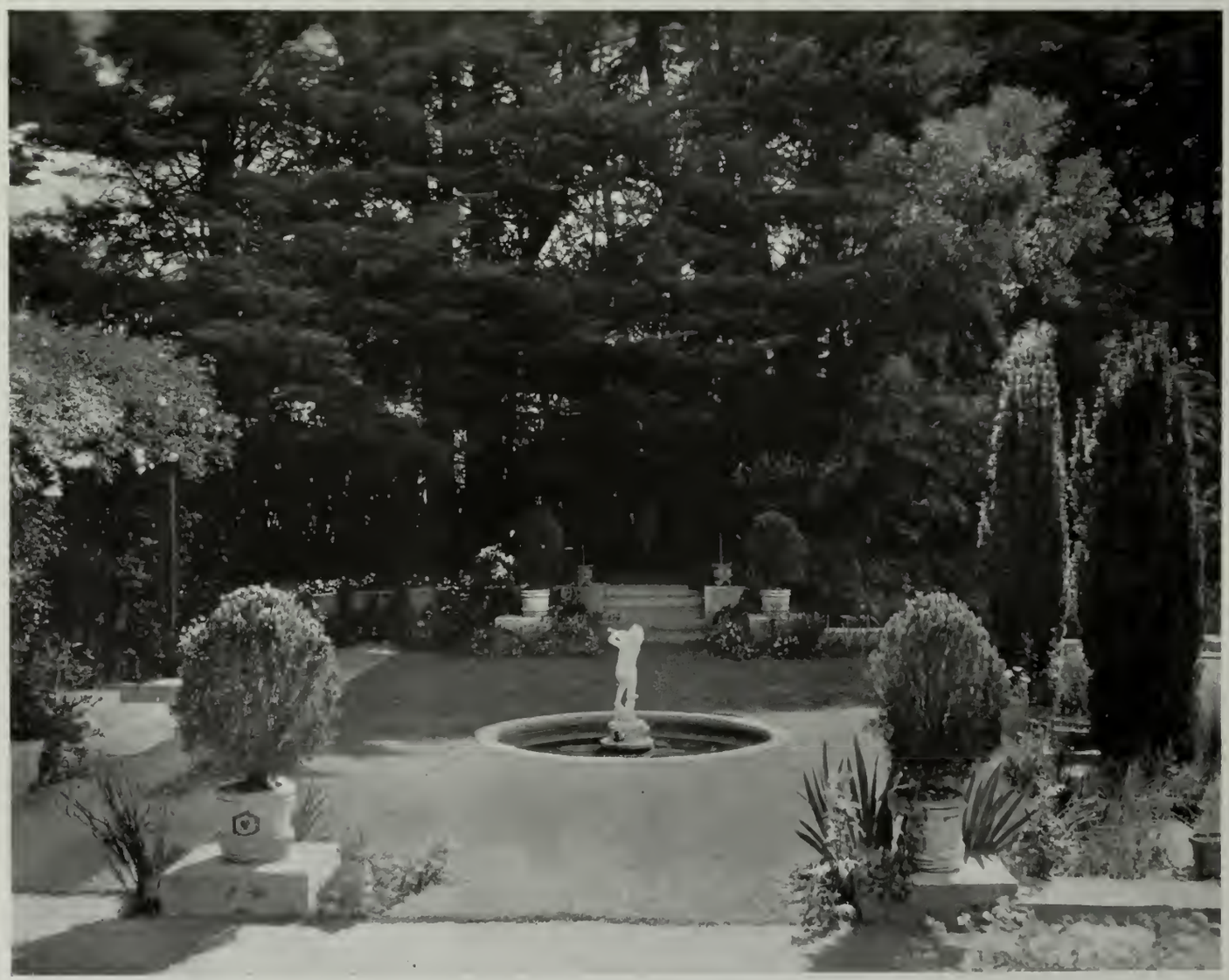
But to the person whose garden is on level ground there remains the very satisfying beauty of pool and fountain in lovely settings. My observation of the effect of completeness which is given to a garden by a really *beautiful* "garden figure" makes me feel keenly the corresponding emptiness in gardens where there is no such focus of interest. It is like a house without a child. Such figures are best, of course, when designed for the particular place, as were the two of Maud Daggetts' here illustrated.

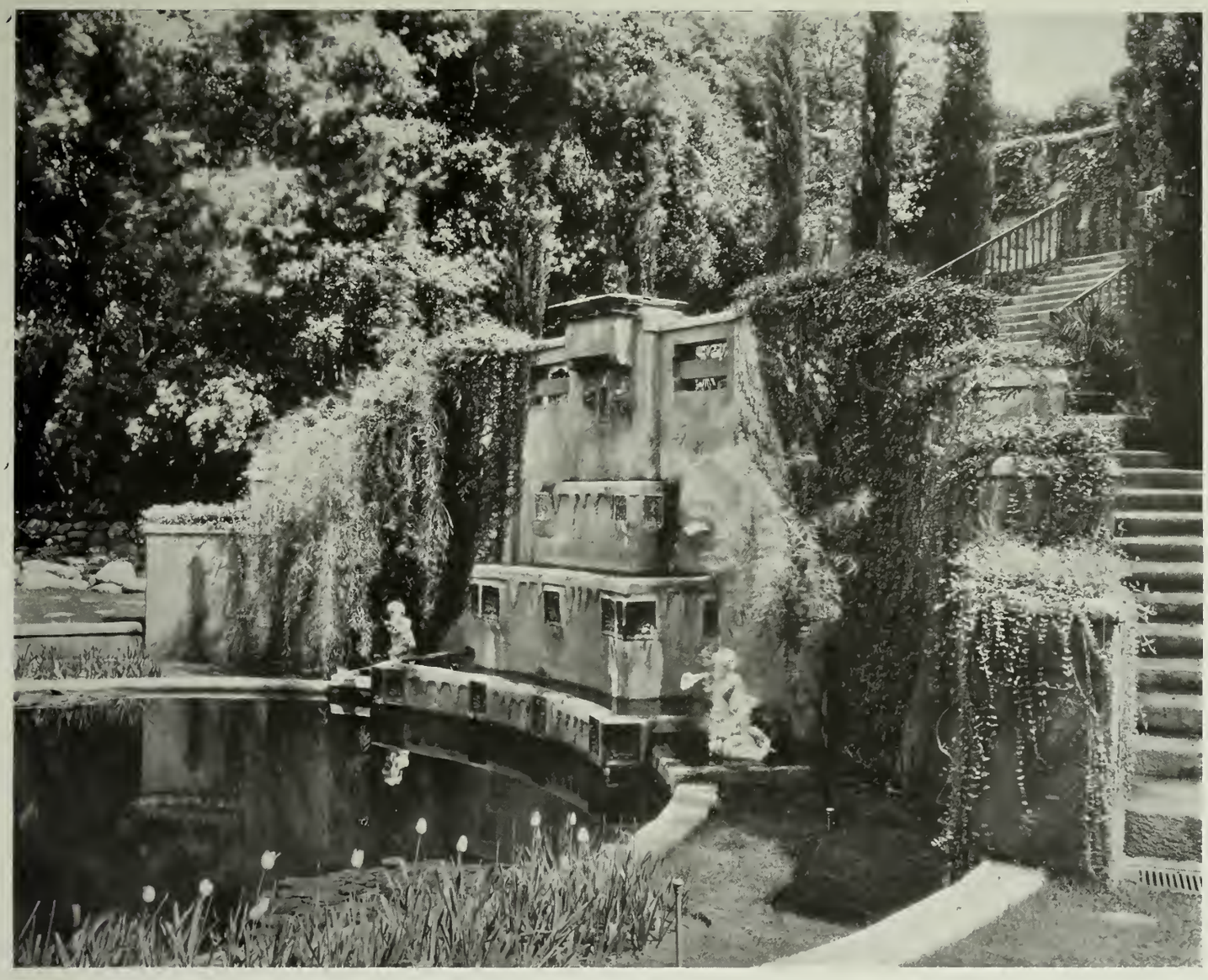
But even without the figure, the pool of beautiful proportion makes a beautiful and serene picture, as shown by the garden designed by Florence Yoch, landscape architect, for Mrs. Howard Huntington.



A delightful fountain in unglazed terracotta, placed in the garden of Mr. Edward Finkbine, Oak Knoll, Pasadena, where it is weathering and coloring beautifully. Maud Dagget, Sculptor. Cast by The Italian Terra Cotta Company. Helen Deusner, Landscape Architect.

In the garden below the owner has used to great advantage the beautiful hedge of Monterey Cypress trees planted by the city of Pasadena around a reservoir. Miss Daggett's charming little Pan forms the central note. Garden of Mr. and Mrs. Myron Hunt, Pasadena. Photograph by Frances B. Johnston.





A PASADENA GARDEN IN WHICH ART AND NATURE COMBINE TO MAKE THE HILLSIDE LOVELY AND LIVABLE. GREEN AND GREEN ARCHITECTS. PHOTOGRAPHED BY FRANCES BENJAMIN JOHNSTON.

REPLANNING A MISSION CITY

By RUSSELL VAN NEST BLACK

THE padre founders of the mission communities were city planners. They dreamed not of great cities, but of peaceful, inspirational communities, wherein a few thousand might find prosperity and happiness. Up and down the coast the padres journeyed afoot, seeking sites fitted to their needs. They selected well. San Diego, San Buenaventura, Santa Barbara, and Monterey! There are no more favorable townsites on all that six hundred miles of coast from Mexico to the Golden Gate and the Bay of San Francisco. Each had the grandeur of the mountains and the sea, ideal climate, fertile lands, and an ocean at its door reaching out to the commerce of the world.

For many years the mission communities prospered peacefully in their favored places. Then gold opened the doors of the West and the loveliness of these sequestered villages was discovered. A highway, then a railway, came and with them, a new prosperity bringing great populations to those cities more directly in the path of the tide and a more modest growth to those communities such as San Buenaventura, Santa Barbara, and Monterey with their charm and fertile lands as their chief asset.

But sadly enough, in no one of these cities was the same vision that inspired its founding carried on through its new growth. Streets were laid out gridiron fashion over valley and hill alike. The revival came at a time when American cities were growing rapidly but badly. The towns so well founded by the padres and having such large potential possibilities suffered accordingly. The individuality of their respective sites was little recognized. Their new plans, if they can be called plans, would have been just as adaptable to the plains of Nebraska as to the foothills of the Sierra Madres.

It may be that so little thought was given to the capitalization of the natural beauties and advantages of the sites because these beauties and advantages were so many. No matter how or where the streets went, the mountains and the sea, the climate, and the fertility of the soil remained. And so it is that, although these lovely mission cities have not experieneed the best possible extension of their streets or the most agreeable relative use of their lands, they are still most attractive and picturesquely beautiful. They have not been spoiled and now they are come upon a new era.

New vision is being employed in restoration, alteration, and growth. The appeal of these cities is increasng year by year. They are growing. They will continue to grow, not all, perhaps, into great cities, but most of them, more likely, into that sort of creation which has just as much a place in this cosmos of American communities as the big city and that the prosperous community of thirty, forty, or fifty thousand people with some industry and some commerce, but with its livableness always as its chief asset. Such a community as this San Buenaventura promises to be.

(Continued on Page 25)



POOL IN THE GARDEN OF MRS. HOWARD HUNTINGTON, OAK KNOLL, PASADENA, CALIFORNIA. FLORENCE YOCH, LANDSCAPE ARCHITECT.

SOUTHLAND

Architecture

THE American Institute of Architects was founded in 1857. It is organized under the laws of the State of New York and its headquarters are in the Old Octagon House in Washington, D. C. It operates through the local groups of architects known as chapters and its object is to unite in fellowship the architects of the United States that the aesthetic, scientific and practical efficiency of the profession may be maintained and made of ever increasing service and value to society. A board of nine directors performs its executive work between conventions. Mr. Edwin Bergstrom of Los Angeles is the director representing the Southwestern States and California.

The City of Los Angeles and the centers of population near it owe much to Mr. Edwin Bergstrom. Quiet and genial, with unswerving adherence to the ideal of the Institute, he has maintained its principles of education and harmonious co-operation with the engineering profession and constructional groups to better working conditions and give counsel and advice to public bodies during a time when the rest of Los Angeles was overwhelmed by the great tide of immigration which has had to be housed.

The Southern California Chapter, founded in 1894 by such men as Mr. Sumner Hunt, its present president, and now chairman of the City Planning Commission, has a roster of 84 institute members and 34 associate members. Active for many years in this chapter are John Austin, who built the new high school, and John Parkinson, the administration building, U. S. C., and the amphitheater.

Among the institute members are other names which are recognized all over the country and in Europe when California architecture is mentioned. Mr. Myron Hunt, president of the Southern California Chapter at one time, is thought of first in his widespread and inspiring influence not only on the men and women working here for a better, finer architecture, but also on the actual appearance of the cities and towns now rising. The great tourist hotels have been saved from commonplace appearance by his superb talent for combining good proportions with practical details. The colleges and divers institutions springing up to grace this new country have laid fine foundational plans because Myron Hunt, a resident of this young state, has gone out of his own individual way to study their problems and to seek in every civilized, historic group of buildings a wise solution for California conditions and environment. He is not alone in this subordination of self to the gaining of the best for California, but he is the first to whom everybody goes for advice and help. And somehow through all his busy hours, superior to demands of his large organization, he finds time to be kind and to answer all sorts of questions with the touchstone of high art and integrity.

Allison and Allison, supreme in a wonderful combination of business acumen and trained sense in architectural fitness, have set the schoolhouses of California so high that the world is looking at them and have built our most notable building of the year, the University Club.

Farquhar, another Beaux Arts man, found opportunity to collect examples of all the arts and combine them for all time in a private mausoleum at Hollywood.

Carleton Winslow, after his work at San Diego World's Fair, has laid the touch of his genius upon our Spanish building and saved us from mediocrity. Pierpont Davis, W. J. Dodd, H. C. Chambers, William L. Woollett, Harwood Hewitt, Elmer Grey, Stiles Clements, Winsor Soule in Santa Barbara, Marston and Van Pelt in Pasadena, Reginald Johnson wherever in this country fine domestic architecture is demanded, these, our architects, are called to build dwellings in the fine reserved style developed here out of the varied tastes of a varied people.

Besides the Chapter there are in Los Angeles two active forces in architecture. The Association of Allied Architects which has for its object the concerted offering of the best service in the building of civic Los Angeles: Mr. Edward Bergstrom is President and all leading architects have been invited to join this highly altruistic service. The Architectural Club of Los Angeles, whose Bulletin appears on another page, comprises the men already mentioned and a host of eager students led by that indomitable worker and talented architect, Clifford A. Truesdell, Jr., whose letter confirming the action of the Club makes California Southland its official organ. His ideals expressed in the Bulletin, the Atelier and more especially in the Department of Architecture which he organized at the University of California in Hollywood, mean much for the future of our architecture.

Centralizing Los Angeles

DOWNTOWN real estate and building construction involving more than $10,000,000 and anchoring the financial center of the city have been undertaken as a result of a contract worked out by the Pacific-Southwest Trust & Savings Bank, Desmond's and the Columbia Investment Company. Under the plans, the Pacific-Southwest's Trust & Savings Bank will build a new Class A eleven story unit next to its present banking quarters and on the ground now occupied by Desmonds—in order to more than double its present banking quarters. The first and second floors of the new building will be occupied by the bank, while the nine stories above will be given over to general office use.

The new bank building to be constructed will follow the lines of the present Trust & Savings Building and will constitute an additional unit of that building. On the north the new unit of the bank building will join the buildings to be constructed by the Mercantile Arcade Realty Company, and an arcade from Sixth Street will connect with an arcade to be built over Mercantile Place.

As soon as the new Desmond building on Broadway can be erected, the present structure occupied by Desmond's will be wrecked and the new bank building will be built thereon. This construction follows directly in line with the construction of the arcade over Mercantile Place. Mercantile Place arcade will consist of two twelve story Class A buildings facing on Spring Street and on Broadway, respectively, with a three story arcade between.

The Trust & Savings building, which is one of the outstanding architectural features of the city, is inadequate for the present needs of the Pacific-Southwest Trust & Savings Bank.

Much of the executive work of the entire Pacific-Southwest Trust & Savings Bank group of banks is at present crowded into the present Trust & Savings Building, and the building of a second unit of this structure will enable the bank to handle its business in a much more efficient manner. When all of these new buildings are completed there will be two hundred and forty feet of frontage from the corner of Sixth and Spring north, improved with twelve-story buildings, which will materially change the sky-line of the vicinity and more than ever tend to centralize the banking interests of Los Angeles.

Street Congestion

THE traffic problem in Los Angeles is receiving a great deal of study. The traffic problem in our smaller cities and especially here in Pasadena requires immediate attention.

Nearly all accidents are due to non-compliance with simple and well established "Rights of the Road." Automobiles and street cars are not allowed on the sidewalk but pedestrians must necessarily cross the streets. Street cars should have the unobstructed right of way over the rails. Automobiles wander about the streets almost without restraint, but should be severely penalized when they do not stay in the traffic lane which pertains to their right of way, or when they do not recognize the standard "Rules of the Road" and the rights of the pedestrians to share the crossings with all other kinds of traffic.

OPINION

Our annual Tournament of Roses is always a time of great traffic congestion, and last New Year's proved that the design of handling the traffic and the police control were utterly inadequate.

The first essential of traffic control is a few rules so simple as to be understood by anybody physically capable of being on the street, and then the rigid enforcement of these rules without fear or favor. The principal of traffic rules is to expedite traffic and not to delay traffic, to have always a place where the street car, automobile or pedestrian can go without danger of collision. The control may be a human traffic director or by physical structures that will physically direct the traffic and by penalties which are sure and certain and increasingly severe for violations of the rules.

The traffic officer at the crossing should be a director of traffic and not, as is usually the case, merely a human semaphore. He should direct traffic so that it will make the least possible stops and so that it will not interfere with other vehicles or pedestrians any more than is absolutely necessary, and so that vehicles turning at intersections shall not interfere with each other. The officer should be, but seldom is, a director and should not be, but generally is, interested only in "calling down" or tagging automobiles.

No automobile, making either the right or left turn, need cross in front of another machine, so as to cause delay. This is demonstrated every day at the crowded intersections of New York and other large eastern cities. There is seldom need or advantage, and usually disadvantage, in requiring automobiles to pass over crossings single file.

Our streets are made for traffic and not for parking purposes. The object of traffic is to get as rapidly as possible from starting to destination, at no time interfering with other traffic on the street.

The problem of our New Year's day traffic does not seem at all difficult to a trained mind, but it will again end in disaster if the attempt is again made to leave it in the control largely of the automobilists themselves or to force an unusual type of handling by police, however intelligent, who are not working systematically and are not trained to accomplish results but only trained to penalize offenders.

If we had islands of safety for street-car passengers at all corners of the congested section, and then not merely permit, but oblige automobiles to pass those islands in as many streams of traffic as the width of the street would permit, including a line of vehicles on the car tracks as is done in most cities, we would have in the congested district three streams of traffic moving at the signal instead of one stream as at the present time. The same amount of traffic would take less than one-third as long to cross the intersecting street. At the same time we should require all automobiles making the right hand turn to be in the right hand lane, and all automobiles making the left hand turn to be in the left hand lane, thus preventing a turning automobile from interfering with one desiring to go straight ahead. These islands and lanes should be so built as to force the automobiles to obey the rules of these points. The islands should be marked with concrete blocks that would absolutely stop any car failing to obey the rule. The lane between the island and the curb should be marked by signs standing five feet high, similar in general design to "Keep to the Right" signs now commonly seen, and if necessary these could be reinforced with a low concrete curb. Temporarily all this work could be done by sacks of gravel and cheap signs. We should try out the experiment on about six important intersections where traffic officers are on duty and gradually extending the control to the more important crossings which are not now, and need not be, provided with traffic officers, if this mechanical control is put in operation. The essence of this idea is that the officer should, but does not, direct. He is merely a human semaphore, while these islands and lanes would positively require any automobile desiring to pass them to obey the rule and not "hog the road."

SAMUEL STORROW,
831 Black Building, Los Angeles.

The Changing British Empire

IT was interesting to hear, at the Tuesday lecture of the Current Events Club, the facts of British history as they present themselves to a Britisher.

Educated Americans, whether engaged in world work abroad, or, as a nation sitting energetically on the grand stand of public opinion at home, are watching, with a subconscious desire for fair play, whatever of interest is going on in the world. The changing British Empire is the most active force in the world today. Its reaction upon the varied peoples with whom it comes in contact is the most interesting world game now in season. This, perhaps, is the answer to the speaker's gentle suggestion that America has imperial matters of her own.

Whatever imperialism may have been "wished onto" us by our fight with Spain has died a natural death in the terrible exhibition of Germany's ambition in a similar direction. Had America remained purely a British colony, our talents for pioneering might have carried us overseas after we have trekked across our own continent; but the land, as our pioneers of British blood have passed and left it open for settlement, has been filled with other races to whom our public schools are now teaching English. New England moved to the Western Reserve and New England states are no longer New England. Through Indiana and Ohio, New England's sons have gone to settle Iowa and Kansas, Michigan, Missouri, Texas. For, augmented by discreet conquistadores from the old South, these scouts and companies of American pioneers have conquered with their British blood and brawn the Rockies and Sierras and now stand on the Pacific shore in California, Oregon and Washington, facing the Orient on the West, as their brothers of the British Empire face it on the East—but not for conquest or imperial domination.

That part of the American people which turned from the interesting exploit of conquering a continent to help stop the foul blows which were raining upon Belgium, France, and England (and California turned quickest) has gone back to its work of mastering the forces of nature; but it carries in its heart forever the song of the Declaration of Independence, "Free and equal, free and equal"—sung like a chant as we tramp along our way. Facing the Orient, we do not decline "the white man's burden" offered us by Britain, for it has been placed on our shoulders by immigration. We are anxious to hear all about it. We listened with tense effort to every incisive, clear-cut word packed with meaning as its pure English enunciation snapped from the lips of the speaker and charmed our ears grown dulled with slouchy speech.

Mr. Ratcliffe was surprised, he said, to find on this far California coast so much of interest in Great Britain. It is the game in which our interest is centered. We are intensely glad to get the British point of view and we care more to hear our mother tongue well spoken than we do to listen to the other side set forth its plea in maimed and broken English. But the games we like best have all two sides. We like to see the best team win, and tolerance with us has grown to be a river undermining the foundations of our missionary spirit. We do not crave to "set the captives free" in Hindustan or Turkey. How can we? They *are* free and equal now according to the doctrine which we chant in chorus. Shall we make them any more so if we club them into being Methodists?—or Presbyterians?—or Baptists?

One Kingdom, One People

OUR Father, which art in Heaven, Hallowed be Thy Name. Thy Kingdom come. Thy will be done on earth as it is in Heaven. Give us this day our daily bread and forgive us our trespasses, as we forgive those who trespass against us. Lead us not into temptation; but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

THE GARDEN CLUBS AND THEIR OBJECT —By ELLEN LEECH



ENTRANCE TO THE HOME OF MRS. JOSEPH BARNES, IN SAN RAFAEL HEIGHTS, WHOSE GARDEN WANDERS UP HILL AND DOWN DALE.

GARDEN CLUBS are, for many reasons, totally distinct from other organizations known as clubs. In the first place a clubhouse is unnecessary as the gardens of the members furnish the very appropriate meeting ground, and there is never a drive for members on, as usually, and always since the organization of a club in Pasadena, there has been a waiting list.

The creed of the garden club is so encompassing that the size of the member's garden, nor its pretentions, has anything to do with the entrance; it is merely that one must believe in and live up to its object, which "shall be to increase the practical knowledge and love of gardening through association, conference, and correspondence; to secure the protection and propagation of native plants and trees, and to stimulate and encourage civic planting."

Gardens take so often the place of friends; not that the owners become recluses by any means, or neglect their human friends for the flowers, but each growing thing means a new life interest, and an additional spark of love is kindled around it that the little thing just bursting through the sod may find itself within a sheltered circle, and have this enveloping shield in which to unfold until its own sturdiness carries it on triumphantly to its fulfillment. This may answer the question, "Why are garden club members so elusive?" They never prate of their accomplishments, and rarely speak of the organization as a club unless there



FLINTRIDGE HIGHLANDS, WHERE ALL THE LANDSCAPE IS A GARDEN.

is a definite aim to be accomplished. Then they are fully alive to the object and its fruition.

When a garden can romp riotously up and down a slope, or subside quietly into a green sward of lawn below the library window as if responding to the gradations of mood of the family desires, why shouldn't it be called a friend? If your garden shows temperament, wants to take things into its own hands occasionally and slip into paths, and even beds, intended for members of a different cult, why not—isn't that merely another trait of the humans with whom we make friends?

One may have all kinds of gardens, there is no set rule by which a garden club member must plan and plant. It may follow geometrical lines, be enclosed within a garden wall, or even within the few feet allowed a city lot patio. It may amble along one side of a farmhouse, flanked by the kitchen vegetable garden, and peeping here and there into the orchard, the only requirement being that it is not neglected and is not only loved but worked!



A detail of garden and swimming pool. Paul Thiene, Landscape Architect.



The Lovely Eucalypti Repeating Themselves in the Pool. Charles T. Adams, Landscape Architect.



MISS FRANCES BENJAMIN JOHNSTON, WHOSE LOVE OF GARDENS IS ALL-EMBRACING AND WHO HAS PHOTOGRAPHED ALL THE HISTORIC GARDENS OF AMERICA.

PLANNING and planting, seeding and weeding is the obvious history of a garden, but its real story is told in the lengthening shadows on the lawn, the delicate tracery of sunbeams through a tangle of boughs and leaves, a tiny vine weaving from out its warp and woof the ethereal romance of the rose, and, maybe, the swift moving shadow of a bird in his flight. All of this elusive mystery was caught and held for us in the wonderful pictures of gardens shown by Miss Frances Benjamin Johnston, of New York and Washington, to the members and guests of the Friday Morning Club of Los Angeles as an event of Garden Week. As Miss Johnston has personally visited most of the notable gardens of America, and as her slides are all from her own photographs she is able to give much of the art of gardens. The color in the reproductions is most satisfactory and is due to the interest and sympathetic understanding of Mrs. Grace Smith Anderson, whom Miss Johnston styles a "real collaborator."

Miss Johnston emphasizes always the sheer beauty of gardens, and, naturally, to obtain this beauty there must be much work and much study of soil and conditions, but she supposes this to be understood and does not interpose a treatise on the chemical composition of soils, nor a whiff of remembrance of plant foods. She brings each garden she mentions so close to us, so relates it to another of dear memory that we find ourselves claiming a friendship with some of her friends before we realize what is happening. Vistas of possibilities are opened to all of us when, in speaking of the City Gardens Club of New York, Miss Johnston says, "When this organization first came to my attention I promptly joined the club, although my garden for the moment was limited to some aquatic plants in a fish bowl and a thriving "hen and chickens" in a pot on the window ledge of an apartment ten stories up." We know she would understand and appreciate any effort, and extend a helping hand to the most amateurish but ambitious gardener.

Show gardens add much to the beauty of the world and are provided for their owners in many instances with no outlay of thought or effort, other than the signing of many checks, but usually the perfect result is achieved through combining the knowledge of an experienced landscape architect with the enthusiasm, interest and love of the owner. After the plan has been successfully worked out and the garden on its way to maturity it becomes the sole property of the owner, and occasionally a change may be made here and there, but usually, even in the smallest garden plot, it is advisable to consult one who can speak with authority.

Miss Johnston was the first woman photographer in Washington and perhaps her knowledge of people before the camera guided her in her sympathetic treatment of gardens, or could it have been the other way around? We will all admit posing the dignitaries of several administrations successfully, proves her capable of doing justice to a garden of any size or dimension.

Each garden visited through the wonderful reproductions was so thoroughly satisfying it was impossible to escape seeking the reason, which was easily found in recognizing the following of the four fundamental rules governing garden making: Fitness, convenience, privacy, and beauty. And the greatest of these is fitness. Just as a house must conform to its natural setting, so the garden must fit in with the house and the surroundings. We invariably plan an old-fashioned garden to complete a Colonial home, the English type for Tudor architecture, and may import a trig—even chic—little affair for our small French chateaus.

A wandering garden is a delight, meandering here and there to the confines of the hedge-enclosed formal garden, with its carefully kept lawn and its bird bath to furnish life and animation. In another plot the rose garden, safe and serene in its own environment, and beyond, on every side, the rollicking growth of beauty in every form and color, hit and miss, high or low, a dash of color under an oak and a waving mass of yellow from the topmost boughs. What individual pleasure may be found in the possession of an evergreen pomegranate bush, one that never grows dormant but blossoms and bears fruit throughout the entire year, regardless of the fact that no other member of the family is so prodigal of its blessings. It is probably frowned upon by the more sedate members of the tribe, if any shrub which bears such a wealth of color in blossoms and fruit can have dignified propensities, and has no doubt received parental lectures on waste and extravagance, in flower language of "burning the candle at both ends." And yet to the delight of its owner the bush goes blithely on shedding color and delight.

If your garden were such a treasure trove as to hold a wee mite of a counsellor, who followed you around and gave suggestions from a tipping bough just over your head, or fluted a note of protest from the leaves almost under foot, wouldn't you enjoy talking back even if you were obliged to differ with him in regard to the planting. The shiny black head and strong markings of brown and white on the back would prove this latest member of the garden club to belong to the Tow-hee family which rarely makes friends with humans so readily but is a close confidant of the lady of one of our gardens.



THE GARDEN OF MRS. PLINY WATSON. A BARE HILLSIDE EIGHTEEN YEARS AGO, NOW A MASS OF BLOOM UNDER TOWERING TREES.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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Office of the Club, 818 Santee Street



THERE is a growing realization in the ranks of practicing architects that to sell architecture involves educating an apathetic public. The present day younger generation of that public are reached through the medium of high school and university courses labeled "Fine Arts," "Art Appreciation" and the like. We strive to teach the laymen through such organized publicity as the Allied Architects are now carrying on in local papers, but we do our teaching for the greater part as individuals, and are forced to take our average client and begin way back at the beginning. In the last analysis it falls largely, therefore, to the artist himself to create a demand for his art. Why?

What percentage of architects are themselves good designers? Good critics? Have good designers in their respective staffs? Look at the "Carpitecture," the comic opera art that literally straddles the Southland and yet bears the sign "Designed by a Certified Architect." Look at it and blush! True, we see less of it now than ten years ago. But why?

Is it necessary in this enlightened day and age to argue for the University? Who is it that for the far greater part has brought the few gems, comparatively speaking, of real architecture that stand out beacon-like in the Southland? Who for the greater part is winning the institute medals? Who are the designers in practically every good office in the City of Los Angeles? Need more be said for the University?

About seven years ago the first university course in architecture was offered at the University of Southern California. It looked splendid—on paper. Two years ago a second course modeled somewhat after the Eastern "Special Courses" was opened for such disabled veterans as were government students at the Southern Branch of the University of California. Since that time each school has grown by leaps and bounds. Each has gained from the impetus of its friendly rival. The majority of the students of both schools are members of the Architectural Club of Los Angeles. The two faculties are working together for common ends. While there was but one school, progress was inconsequental. Could more be said for the need of two schools?

There is a third school here interested in architecture, which is fortunately but a short distance from our center of population. California Institute of Technology seems destined to become the big technical school of the West. Blessed with wonderful equipment, testing laboratories and the like, it even now offers great opportunity for research and will undoubtedly become in time the big Western University for Structural Engineers.

The Atelier of the Architectural Club will always hold its peculiar place in the business of architectural education—a sort of post graduate school of design. In the T-Square Club at Philadelphia worked side by side graduates of the leading universities of the East with draftsmen of no collegiate training. Each gained from the other, and so will always gain. Graduates of the local architectural courses will soon be coming to the Club Atelier to continue the study of design while getting their initial office experience in the city. Will the club be prepared to receive them?

Both of the local schools are now going through the trying period of organization in the business of building up architectural courses, libraries and faculties. Despredelles and Crets will arrive when the schools are big enough to warrant them and the profession evinces enough interest to indicate that it deserves them. Neither of the local schools has an Architectural Library worth mentioning. Architectural Libraries are exceedingly expensive and University Library funds unbelievably limited, and with numerous departments to serve. The cost of many an architectural book would buy a hundred volumes for the ordinary academic department. To expect these universities to build up Architectural libraries for themselves is to anticipate that which has practically no precedent. Private donations have established the nucleus of most of the Architectural Libraries in the country.

The Architectural Club receives demands daily for draftsmen from exasperated architects. Even though it is carrying advertisements in local and Eastern papers, it is unable to supply these demands. Should those who do practically nothing towards making draftsmen be particularly pitied when they must take many men who can barely draw lines and make the best of them as architectural draftsmen? Is it not easier to make a draftsman from a college architectural graduate than from a man entirely without professional training? How many offices in Los Angeles have the time now to train men?

There are apparently at least four institutions of higher learning in Southern California attempting to do something for the architectural profession—namely to furnish it with draftsmen who will later become architects. What is the profession doing for these schools? Has it through its local organizations ever even attempted to do anything for them? Yet how willing will be the very architects who compose these organizations to be exacting in their demands and free in their criticisms of the universities!

Whose business is it anyway to guide the destinies of the professional school—school teachers or professional men? And if it is the business of professional men, where will such men come from if the local colony does not produce them? Think of a medical school without doctors, a dental school without dentists! Can there be a real school of architecture without architects? Has there ever been a professional school in the history of the world that has succeeded without the active interest and co-operation of professional men?

There can be no greater indictment of the local profession than that at even this date, no help has been given the local schools. Fortunately it is not too late to begin. Perhaps the profession can make amends for past indifferences. Both local university departments would welcome advisory boards for their Beaux-Arts Ateliers, both should have courses in special lectures on architectural subjects offered by various local architects, through the architectural organizations, and what is most needed—both should have, both must have—design libraries.

When the profession has educated itself, and not before, will it find it unnecessary to "educate" the public to an appreciation of art. Few men are insensible to beauty. Few men there are who do not strive for its possession. Real architecture requires no placarding. It will itself speak. More of it is what the public deserves. And what the profession needs is more men capable of producing it—good draftsmen, good designers, good critics, and good architects.

RESEARCH COMMITTEE

THE Architectural Club has established a Research Committee and has named Mr. John Austin chairman of the committee, with Messrs. Henry Cheney and A. C. Zimmerman committee members. Mr. W. C. Hay of the Blue Diamond Materials Company has offered to donate quite a sum of money to this committee to enable it to carry on its work. It is believed that the committee will be able to do a great deal of its research work through the medium of the California School of Technology. Mr. Paul Penland, secretary of the Architectural Club and Research Engineer for Mr. Hays' company, is now traveling in Europe, charged with the task of making an exhaustive research of building materials and architectural construction throughout the continent. He is available to club members, we are informed, to gather any particular information they may require, and has offered to order such architectural books as any of us may desire to purchase from European libraries and book stores.

EMPLOYMENT REGISTRY

The system of sending out letters of application for positions through the medium of employment registry service of the Club has not proven successful, according to Mr. Henry Davis, chairman of the committee, primarily because the architects are too busy to co-operate in the details of the system to insure its success.

From now on applicants for positions will be given a list of architects inquiring for assistance and allowed to make the rounds for themselves. The club will continue to advertise in local newspapers and in Architectural Journals for draftsmen.

Listed below, as they have been received by us, are various local offices requiring assistance. We regret that we have no list of draftsmen available to fill these positions:

AUSTIN CO., 702 Pacific Electric Bldg., architectural draftsman.

BROWN, S. H., 528 Union League Bldg., architectural draftsman.

CHENEY, CLYDE, 719 Fay Bldg., architectural man.

CROSS, HAROLD, 1132 Merchants National Bank Bldg., competent man who can take charge of some work.

DONELLAN, JAMES J., 214 Lissner Bldg., designer and architectural draftsman.

EISEN, PERCY, 326 Pacific Finance Bldg., good architectural man.

TRANINFELDER, J. J., 1116 Story Bldg., designer and superintendent who can look after structural work, both inside and out.

REA & GARSTANG, 903 Trust & Savings Bldg., architectural man.

STANTON, REED & HIBBARD, 622 Metropolitan Bldg., architectural man.

JEFFERY & SCHAEFFER, 1104 Kerchoff Bldg., architectural man.

KEIM, T. B., 709 Haas Bldg., architectural man (soon).

KUNST., JOHN, 820 Higgins Bldg. (Does not want to pay a large salary; wants a man to do various kinds of work in office.)

LARRALDE, J. A., 1400 Stock Exchange Bldg., architectural and structural engineering men.

MARTIN, A. C., 430 Higgins Bldg., architect and engineer; also wants a very high grade man.

MORGAN, WALLS & MORGAN, 1124 Van Nuys Bldg., good architectural men.

GABLE & WYANT, 634 S. Western Ave., all around architectural draftsman; permanent position.

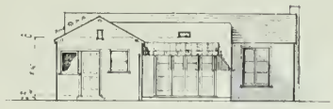
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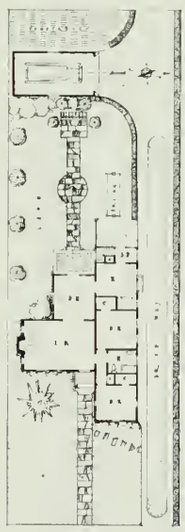
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NEWS OF THE ATELIERS

Architectural Club of Los Angeles

All Atelier members are working together in an endeavor to interest the architects in Los Angeles in adding to their library. Practically every office in town is benefited materially by the instruction given in the Architectural Club Atelier and the members feel that the profession at large will be glad to co-operate in this book drive. Mr. Haskell, chairman of the Library Committee, is working along similar lines himself, as are his fellow members of the committee. From numerous promises already made to Atelier members, it would seem that a substantial increase in the club library will be accomplished within the next month.

Southern Branch University of California:

All the architectural organizations in Los Angeles and all institutions teaching architecture were represented at the banquet of the Architectural Society of the Southern Branch University of California, held at the University Club, April 19. A lecture on "Italian Gardens" by Myron Hunt was a feature of the program. Sumner Hunt, president of Southern California Chapter, American Institute of Architects, spoke at length upon the interest of the institute in architectural education. Jess Stanton spoke on similar lines in the interest of the Allied Architects Association of Los Angeles. Lloyd Rally, vice-president of the Architectural Club of Los Angeles, told of the value of the Atelier of the architectural club to architectural students, and impressed upon all the need for closer co-operation between the professional men and the institutions teaching architecture, and suggested that this banquet, which was the first at which representatives of the profession and those teaching architecture had even been gotten together, be made an annual affair. Fitch Haskell, who served on a jury with Mr. Stanton and Kenneth Carpenter, who judged the Beaux Arts problems of the Southern Branch Atelier, reviewed the findings of the jury and named the students who were given awards. The problems submitted by Rodney McClelland and Alden Johnson were placed first and second, respectively, in the competition. Julian Garnsey, mural painter, and Henry Cheney, city planner, spoke of the importance of architects becoming interested in mural painting and city planning respectvely. Claude Faithful, head of the architectural department at the Polytechnic High School, spoke about the place of high schools in architectural education. The architectural department and faculty of the University of Southern California were the guests of the Southern Branch Society at the banquet. Professor Weatherhead of the University of Southern Californa spoke of the need for two institutions to teach architecture in the South, citing the value of the competition gained therefrom, and the consequent reaction on both departments.

Mr. Julian Garnsey will give the second of his series of lectures on mural painting next week, and the special lecture of the following weeks will be given by Mr. Gordon Whitnall of the Los Angeles City Planning Commission.

An exhibition of the European water color renderings of Mr. Donald Parkinson is being held this week and will be followed next week by an exhibition of the architectural renderings and water color studies made by Mr. Kenneth Carpenter while a student at the American Academy in Rome.

Messrs. Paul Davis and Donald Marquis have completed their drawings for the Rome Prize Preliminary Competition. The Southern Branch Department is looking forward to having both men at the university for five weeks during the finals.

The following Beaux Arts awards are announced:

CLASS "B"—IV PROJET

Second Mention—F. C. Hageman, R. Stadelman, L. Russell, A. Hansen, F. Chambers, R. McClelland, A. Johnson, F. Pilmer, F. Goertz, T. Pemberton, F. Gloege and R. Allison.

H. C.—J. Miller and A. Connors.

University of Southern California:

An exhibition of etchings given through the courtesy of Mr. E. Miller, and including some of Frank Brangwyn's, will be exhibited under the auspices of the architectural department. The week following the water colors of Messrs. Donald Parkinson and Kenneth Carpenter will be exhibited.

BEAUX ARTS

CLASS "B"—IV PROJET

Second Mention—N. Law, G. Anderson, S. Cundiff.

ANALYTIQUE

Second Mention—T. Bletsch, J. Savage, B. Webb, S. Pidgon, A. Taranin, B. Morehead, B. Norris and R. Duell.

COMPETITIONS

Indianapolis News Architectural Competition:

The Indianapolis News is holding a competition for a house containing from eighteen thousand to twenty-five thousand cubic feet, with four prizes aggregating $500.00, and a jury of awards consisting of institute members has been chosen.

Alabama Marble Company Competition:

The Alabama Marble Company is holding a competition for a small bank building, the winner of which will receive an $1800.00 traveling scholarship, which is to cover a ten months' period of European travel.

Club members desiring further information about these, may obtain same by calling the office of the president.

THE PASADENA HOSPITAL, A REFUGE AND FRIEND IN NEED

THE use of the modern hospital in any community parallels, in the minds of intelligent, educated people, the use of their post-office or their schools. Since the community has become the unit in many matters which were once centered in the home, the care of the disabled has become a community affair; the wealth of individuals and of corporations has been concentrated on research, and intensive training in schools for nurses; millions have been dedicated through the Rockefeller Foundation, Red Cross and other funds, and through the self-sacrifice of individual physicians, that the world might have knowledge of the human body, its proper care and the effect upon it of our present civilization in all its complications and strains.

Modern equipment, perfected by years of study on the part of professional men and women is here kept up to date that the community may have advantage of every new invention and comfort-giving appliance both in the hospital's private rooms and in the endowed dispensary maintained for those who cannot afford to pay the full fee. Philanthropic men and women endow these institutions, skilled physicians and surgeons give freely a service which has cost them years of youth and study and thousands of dollars to obtain. Out from these centers of knowledge so dearly bought with time and strength and money there flows a constant stream of information on the care of the body, the rules of healthy living and the first aid in emergency. To this center of help are carried the maimed, the halt and blind, the hurt child, the injured workman, the wounded of countless automobile accidents and others who need care.

In that twilight zone which always surrounds the highly trained in any profession there exists today a vast area full of partially informed people who have inherited by tradition and grasp by superficial study certain details of health-forming habits, certain facts which have been made common property for all. Some of these people are simply well educated laymen who have schooled themselves in the knowledge of hygiene and exercise, as Roosevelt did, that they might be efficient and well. Others have obtained enough knowledge and training in one line to make them useful workers in the great army of hospital attendants, nurses, students in some special investigation or research institute. Skilled in one thing only, they are nevertheless vital,



THE NEW WING OF THE PASADENA HOSPITAL. ARCHITECTS, MYRON HUNT AND H. C. CHAMBERS.

necessary factors in the great campaign that in making everybody better every day. But more important it is for the general public to realize that in this growing and extensive region that lies between the trained professional and the ailing individual needing him, there are hundreds of half-informed wage earners who have taken this free-for-all knowledge of which I have spoken and have formed of it a tool, a system, an excuse with which to earn a living for themselves. For many years our pseudo colleges and so-called universities turned out scores of half-baked "doctors" until the very title has become a reproach where it should be the most honorable title in the world today. In our American way of being tolerant and fair to "the under dog" we have been grossly unjust to the experts we have paid millions to produce.

Let us learn another lesson from the war, whose fringes of anguish still trail across our way as we hear month by month of new victimes among the flower of our youth unable to bear the awful strain! In the transport splints of the American army is exemplified an easily understood incident of the dissemination of expert information such as I have stated is universal among professional men.

Statistics show that somewhat more than 50 per cent of gunshot wounds involve the bones and joints. The efficient splinting of these injuries at the earliest possible moment is universally acknowledged by all surgeons to be of the greatest importance.

The division of orthopedic [corrective] surgery, created by General Gorgas soon after the beginning of the war, was given charge of the splinting at the front. Orthopedic surgeons were assigned to the combat divisions under the division surgeons. Instruction and splint drills were given enlisted men.

The war did much, therefore, to develop orthopedic surgery and surgeons. Remarkable plaster casts were invented with windows bridged across by reinforcements allowing treatment of an open wound and at the same time a brace for broken bones. All the fund of knowledge stored up by these expert surgeons is still at the service of our crippled children and all the skill of orthopedic surgery is now turned to the art of curing the deformed or the injured in such a way as to most nearly give back his fullest degree of function. Here at the Pasadena Hospital we have full benefit of all this skill in our physicians, surgeons, nurses and mechano-theraputists. But as yet it has not the equipment necessary to handle in the most up-to-the-minute way the ordinary cases of broken bones and injuries by automobile accidents.

PASADENA'S MUNICIPAL PLUNGE

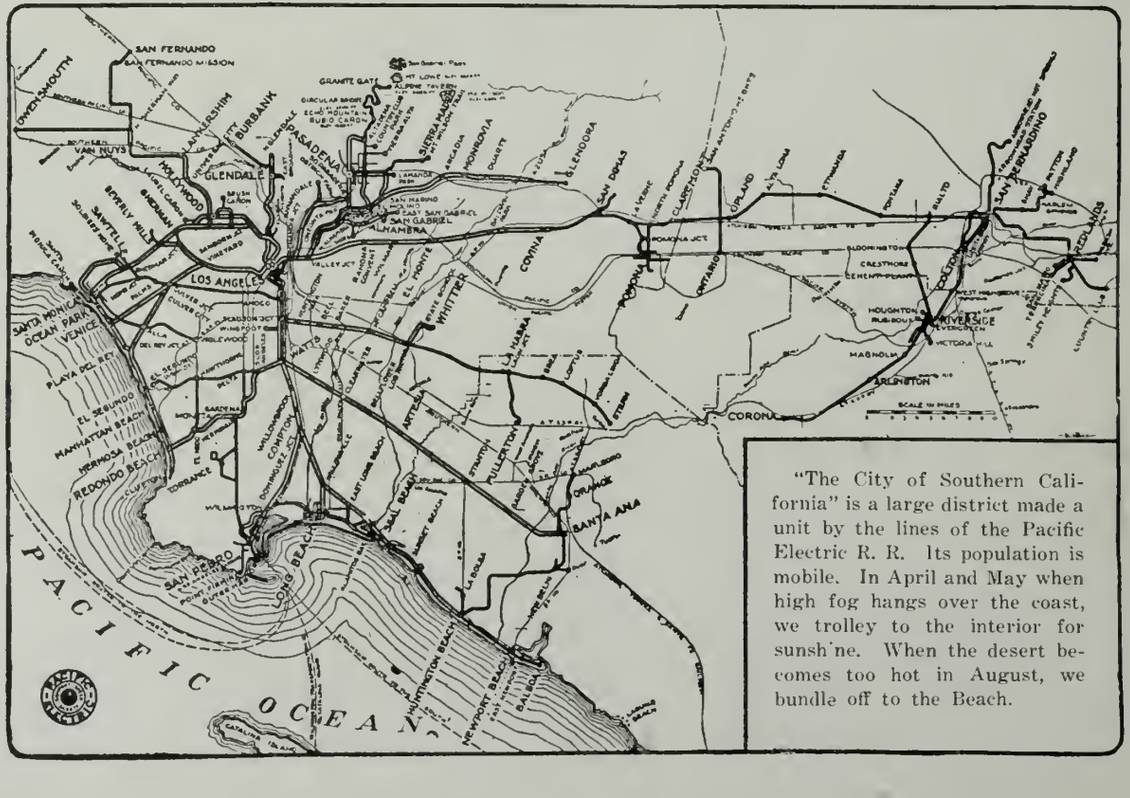
By L. R. Brigham

CONSTRUCTION is well under way on the additional outdoor municipal plunge at Pasadena, California, for which $10,000 was included in a bond issue approved last year by the people of Pasadena. This plunge was found necessary to relieve the increasing congestion in the old plunge which has become more and more popular every year.

The new plunge is 50 ft. wide by 150 ft. long and graduates in depth from 4 ft. to 12 ft. and is to be equipped with regulation diving apparatus, the plans calling for regulation 3 ft. and 10 ft. spring boards and a 24 ft. diving platform. The old plunge has been recently revamped for use particularly by the children and non-swimming adults. Ample provision has been made for the proper circulation and purification of the water.

The popularity of the old plunge is well indicated by the fact that it drew an attendance during the year 1921-22 of 84,146 people. The attraction of the new plunge to expert swimmers points towards a record attendance at "ye old swimming hole" this season.

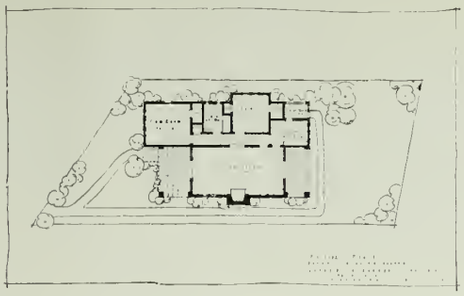
LINES OF THE PACIFIC ELECTRIC RAILWAY IN SOUTHERN CALIFORNIA



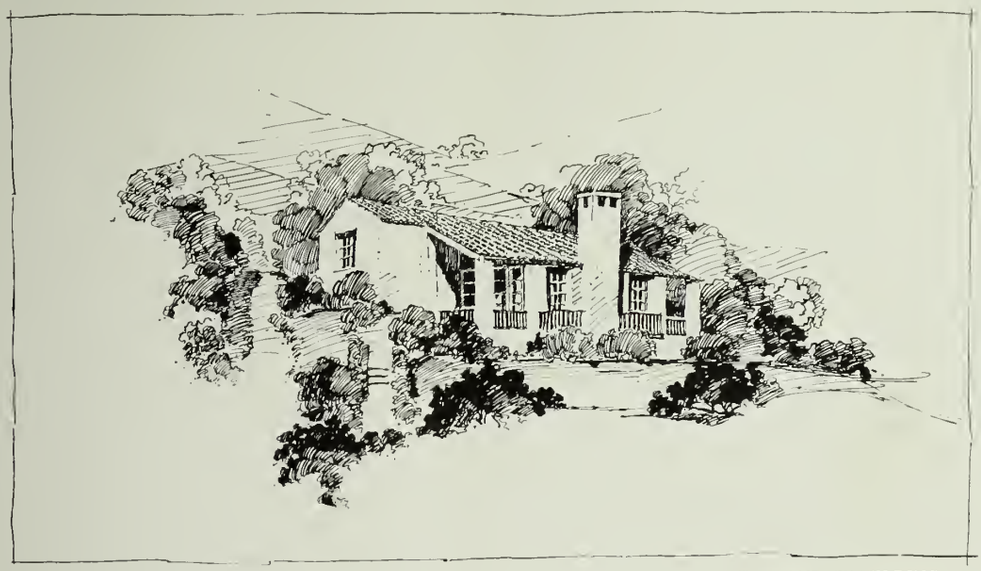
"The City of Southern California" is a large district made a unit by the lines of the Pacific Electric R. R. Its population is mobile. In April and May when high fog hangs over the coast, we trolley to the interior for sunsh'ne. When the desert becomes too hot in August, we bundle off to the Beach.

CALIFORNIA HOMES AND GARDENING MANUAL

NEXT to the blue sky and the sunshine of California come the hills in importance. Between them lie cañons and soft, rolling valleys, our only woodlands; on their sloping sides and summits the native Californian loves to sit among the dry, wild grasses and rest while watching white clouds roll along the distant mountains or the gleam of old ocean between the channel islands and the teeming towns along the shore.



California hills, so long ignored or scoffed at by the ignorant plainsman, are now in danger from that very ignorance. Like the stupid woodsman from some region where trees abound, his first impulse is to cut them down, or hack them into town lots resembling flat land. The subdivider is storming the heights; and unless architects and others who know how shall quickly teach our builders to cuddle a house into the side of a hill as has been done in the one here illustrated, our hills will all be ruined, marred as a residence section and ugly to look at. "A city set on a hill cannot be hid."



A HILLSIDE HOME ON CATALINA ISLAND. ARCHITECTS, WEBBER, STAUNTON AND SPAULDING.

BIRD-BANDING

By Theresa Homet Patterson

"Bird banding in New England is as contagious as the Flu," is the way Mr. S. Prentiss Baldwin speaks of this new angle in bird study. Every once in a while there seems to be something "new under the sun" but a hundred years ago Audubon was twisting a silver wire about a bird's ankle for identification. Europe has been interested for twenty years and the American Bird Banding Associat on organized in 1909. Two years ago a Mr. Fletcher asked "what is this bird banding?" and at that the work took on a new impetus. The Bureau of Biological Survey took over the work of furnishing bands and keeping the records from the Linnean Society which had been the intervening link. Each band sent out bears a number and B. S. (Biological Survey).

No second nap, a hasty breakfast, morning paper unopened, hat and gloves adjusted in a dash for the street car, all this on April 25 for the Audubons to catch the early bird, not eating worms but bread crumbs in the traps of J. Eugene Law. I hesitate to call them "traps"

ECONOMIC VALUE OF THE INVESTIGATION OF CONSTRUCTION MATERIALS

By Franklin Thomas

Head of the Department of Civil Engineering, C. I. T.

DESIGNING of structures was formerly an art only, for neither the distribution of stress nor the properties of resistance of materials was known; proportion was by judgment guided by experience or precedent. The building of structures of unusual size was often preceded by numerous failures. Old large span masonry arches in Europe are objects of wonder, but a study of their history often reveals the fact that they are the results of repeated attempts which might be regarded as a series of full size experiments.

The science of design of structures requires a knowledge of methods for determining the character and intensity of stress as well as the properties of materials to resist these stresses. If this information were complete and applied to all phases of construction, there would be little necessity for precedent; but often a saving of time required to make rigid computations justifies the use of a generous amount of material, thus combining with science the art of proportioning.

High cost of materials and low cost of labor in Europe justifies more intensive analysis of stresses. With diminishing resources in the United States, the tendency toward refinement in design and the use of materials is marked.

Timber, with its greater strength in proportion to weight, is used with greater economy than formerly.

Cast iron and wrought iron for resisting compression and tension stresses respectively, have, in general, been replaced by steel. Nickel or other alloy steels are used in long span bridges and other instances where special properties are required. The automobile has been an important factor in forcing progress in the field of metallurgy. Experimental work with metals showed in a short time the advantageous effects of some constituents and the injurious effects of others. It is now possible to specify and forecast the strength from the chemical composition.

The displacement, to a large extent, of stone and brick masonry by concrete—a material manufactured very simply on the site—has produced a condition requiring extrem care and close supervision if good results are to be secured. The simplicity of manufacture has led to unscientific methods of proportioning the ingredients. The art of making concrete, while still young, is being replaced by science. Elaborate series of tests have proven conclusively the weakening effect of too much water, and have developed more precise methods of proportioning the solid ingredients. In this field the laboratory developments are much in advance of common practice.

Exemplifying the scope of laboratory investigations concerning construction materials, reference may be made to the testing materials laboratory of California Institute of Technology. The laboratory has two divisions, the first a cement and concrete laboratory, and the second a laboratory for the general testing of the materials of construction. The equipment includes all necessary apparatus for standard tests in tension, compression, bending, torsion, fatigue, friction, and hardness. The cement and concrete laboratory is provided with tables for weighing and mixing, and with a complete equipment of sieves, needles, molds, etc., for the determination of the various properties of cement, sand and concrete, as recommended by the Joint Committee of the American Society of Civil Engineers and the American Society for Testing Materials.



which carries the picture of torture and death. They are little wire houses with doors that close after the visitors enter, made after Mr. Law's own plan and specially recommended by the government.

Mr. J. Eugene Law is editor of the Condor and chairman of the Banding Chapter of the Cooper Ornithological Club, and as organizer of the work on this coast is seeking those who have the interest of birds at heart and are fitted to do conscientious work. The Government issues the permits of which there can be no transfer.

Mr. Law has a bird sanctuary of several acres in Altadena on the dizzy edge of a canyon where grease-wood, ferns, sage, snakes and poison ivy run so close to the house that they can almost pull the latchstring (which is long). While the four snakes found there are not poisonous neither are they sufficiently ornamental or useful to offset their taste for birds. The beautiful green-tinted plaster house is so much a part of its setting that the Canyon Wren sat on the porch rail and spread his tail in sheer delight, as though his song were not enough!

We had just been let in by the rear gate when the excitement began. "Got a bird in the trap!" Everyone went a step into the thicket to see a Golden Crowned Sparrow caught in the interest of science. With quietness and gentleness Mr. Law took him out, his little heart beating even faster at sight of so many strangers. On his left leg was a band (so placed on immature birds). The number of the band was taken and one of the guests took his picture. After the hand was opened his heart was normal and whether he was "freezing" or too comfortable to move we could not tell, but he did not fly for some moments. Referring to the records this was found to be a bird banded by Mr. Law last fall as it came down from Alaska or British Columbia, and which is now returning to the land of its birth. From under the brown of winter the pin feathers had released their gold for his mating crown. This bird's number, the dates of his occurrance and return are kept by the Biological Survey. At one banding station in Georgia out of fifty-seven caught one morning fifteen bore bands of the previous year; and having been banded these are called "Returns."

The traps are left but a few minutes, making a bird's captivity brief. No. 2 was a San Diego Towhee. His flashing red eye showed less fright than anger, and to leave no doubt in our minds he bit and squealed. The tiny band by aid of pinchers was made to slip easily up and down on the leg. The photographer was so excited she had to call for help. Just then we saw a pair of Gray Gnat Catchers carrying cotton to their nest. More blue than gray, touched up with white, moulding with their bodies the soft lining of that mossy nest. Well just that was enough beauty and joy for one day! Watching our step for Indian paint brush and baby oak trees we tiptoed out to see the San Diego Wren but our eyes were caught by the Titmouse shouting into an upturned pipe. There were no hollow trees and she had to be near these "Law"-abiding folks so why not use a pipe to nest in? Between lumbermen and tree dentists they and their kind may as well adapt themselves to modern inventions.

No. 3 was a Wren Tit, his number showing that he was a "recurrence" and proved that he either had a poor memory or wasn't afraid of traps. A moment after being released he burst into song. Last year after the baby "Tits" had been banded the parents lined them up to admire their anklets. This bird eats seeds, worms and berries. A male Thrasher returned and would come when Mrs. Law called "Bill" and would pick the crumbs as they dropped from her hand. As we went into the house to see the records Mrs. Law was snipping off cotton and dabbing it into a shrub. Little Gray Nats don't object to having things handed to them. One of them flew off with so much that he couldn't see his way to the nest. When we came out half an hour later the cotton was nearly gone. The Lazuli Bunting in his turquoise blue just from Mexico looked settled for the summer.

Bird banding will eventually give age of birds, routes of migration, whether they return to their birthplace to nest, whether they make the same feeding stations in passage, rate of travel, whether they have the same summer and winter homes or whether they are globe-trotters, local range, change in individual plumage.

Bird banding has all the sport of hunting plus the interest of playing a game. Giving a number to a messenger to Alaska and South America and awaiting his return is better than sitting down to funeral baked meats.

MUSIC FOR CHILDREN

By H. H. Peck

There are two distinct departments to art, whether it appeals to the ear or to the eye or directly to the intellect through speech and the written word. Of these two parts—the appreciation and the production go hand in hand as they develop in any community. A wide appreciation of art produces artists as individuals, and great artists focus and inspire appreciation.

It is the duty of the public schools, therefore, to lay the foundation for wide appreciation. In the modern American school which undertakes to educate everybody equally, mechanical methods of accomplishing results are not only excusable but necessary. And while every child must be made to work intensively in some one line if he is to be made the most of as an individual, yet the pleasure of appreciation in all the arts may be attained by less drudgery.

In an excellent treatise on this subject, Kathryn E. Stone, supervisor of music in the Los Angeles schools, says: "For several years past, experimentation in the application of the phonograph to school use has been proceeding. The movement has now progressed to such a stage that a phonograph and a library of music records may well be regarded as an essential part of the equipment of every public school building."

In the Los Angeles city school district, office of music department, the following list of records for a music memory contest is given and typifies the works now being selected for the different grades. It will be useful to follow this method of chosing a library of records and special new and up-to-date information will be given each month in this column.

1. Amaryllis (double-faced record, fourth grade list), Minuet.....Paderewski
2. Serenade, To a Wild Rose (double-faced record) .....Pierne
3. From the Land of the Sky-Blue Water .....Cadman
4. Spinning Song (Mendelssohn or Spindler
5. Scarf Dance .....Chaminade
6. Lo, Here the Gentle Lark.....
7. Traumerei (double-faced record), Minute .....Boccherini

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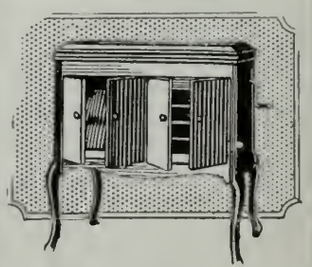
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A HOUSE WITH FOREIGN INFLUENCE

By MARAGARET CRAIG

THERE is a marked feeling of satisfaction that comes to a beholder when he observes the interior decoration of a house blending closely with its architectural features.

In the residence of Mrs. V. C. Emden, 623 Arden Boulevard, Los Angeles, California, this co-relation of the two arts has been most ably executed, and as a consequence the resulting unity that prevails renders a sustained feeling of comfort and consistency. Indubitably, the cause of the pervading influence of these enduring qualities is the fact that Mrs. Emden used for her inspiration the noblest type of French chateau architecture and the originals or sincere copies of the most acceptable types of furnishings.

The house is built of rich colored red brick, the only architectural embellishments consisting of the cream stone scrolled portal and several groups of extremely high and narrow windows. It is the presence of these details, however, that prepares one for the character of the interior which is marked by noticeable dignity and elegance.

The hallway suggests the treatment of the entire house, which is rather that of a foreign mansion, and never deviates from its purpose of being a comfortable home that satisfies the needs of a modern family. Its lofty walls are panelled with Caen stone, that form a fine background for the stairway with its dull gold and polychromed balustrade.

Mr. John Luccareni, with noteworthy skill, assisted Mrs. Emden in the design and selection of the furnishings of the house and most ably superintended the execution of all of the architectural adornments. The living room that opens off from the hall is very spacious—twenty feet by thirty-five in actual dimensions. The features that unify this immense room, twenty feet in height, are the grooved mahogany pilasters built in the wall, bordering the doors and window groups; the foot wide frieze that occurs at the base of the vaulted ceiling; and the balcony at the south end of the room. The fireplace is the dominating feature of this room. The painting above it is a copy of "Narcissus." Its tones of soft red, old blues and golds form the keynote of the furnishings. The decoration work upon the substantial Renaissance fireplace below was modified to echo the curves of the frame and lines of the painting.



The fine window decoration used throughout the house deserves especial mention. Here, ample curtains of heavy silk velour are tied back at the windows with specially made large loops and tassels. These draperies are made so that they lie on the floor with heavy two-toned bullion fringe. Lambrequins, forming arches at the top of the windows, are made of carved wood and are in the dull gold and polychromed. The floor covering is a wonderfully large Aubison rug, its colors repeating those in the painting and harmonizing well with the rich brocades that cover many of the pieces of hand-carved furniture.

The lighting of this large room is accomplished by the use of indirect lights placed in bowls at the top of the pilasters and by the sconces on the side walls, all of hand-wrought iron. This diffusing lighting blends the colors of the grey-green hand-stippled walls, the faun colored draperies, and the foreign reds and greens used in the furniture.

The second floor is decorated to be consistent with the first floor. Three of the bedrooms, it is interesting to note, are furnished so that they also form sitting rooms. This arrangement is very common in France and one that might well be copied extensively.

In the entire treatment of the house there is a delightful co-relation of details and mass arrangement that comes from a preconceived idea of the fitness of things, and Mr. Luccareni has been fortunate in being able to use his skill in aiding the successful undertaking of building up a unique scheme of decoration.



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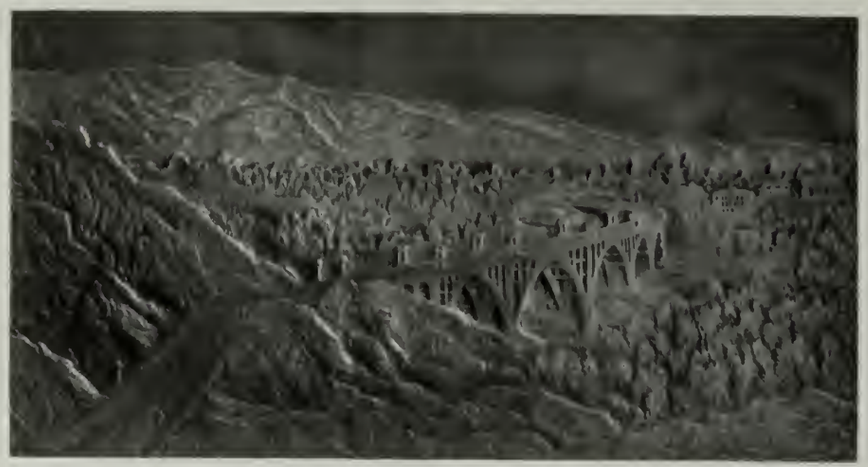
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SHOP TALK *By* CARL VAN DUGTEREN





"COME IN! Good morning, Mac."

"Good morning, Van; what are you doing?"

"Chasing, Mac, chasing."

"Chasing fantoms and rainbows?"

"No, chasing a bridge."

"Ha! ha! that sounds funny."

"It isn't—but come over here and I will tell you all about it. I am working a lid for a cedar lined, silver cigarette box, having a picture of our Colorado Street bridge for decoration. You see, Mac, this round bottomed steel kettle is called a pitch block. From the bottom up it is partly filled with lead, and on top of that is a melted mixture of pitch, plaster of paris and a little fat. It is melted in an iron kettle which we call a pitch-pot. The ring you see (shaped like a life preserver) is made of strong, heavy canvass and is filled with fine sand. This allows the rounded bottom of the pitch-block to be put at any angle while working; the heavy weight keeps it in position, and the sand pad conforms to the shape of the pitch-block. So you see it is rigid in any position. An iron band shaped like a ring will do the same thing.

"I will only tell you about the tools used on this job, for it would take too long too describe all tools used in chasing.

"Next we have our hammers and punches, a boxwood mallet—one face rather flat the other one more rounding; a few wooden punches made from broom handles, maple table legs, auto wheel spokes—in fact any wood that is medium hard and easily worked. Next a post or block of wood with concave round holes of different sizes and depths. The wooden punches and the block with the holes I use to round up and shape any flat surface metal. This piece of silver was flat, now it is high in the center and slopes gradually towards the edges. The curvature gives it a more artistic look and makes it stronger. There is another reason, which you will notice later. The chasing hammers are made of steel—a light weight and a heavier one, small, half round on one end and a large flat face on the opposite side. You will notice that the end of the handle fits the hand and that it is thinner near the hammer head. This gives it spring and a rebound.

"Now we have the punches, all made from steel, all sizes and shapes to meet requirements. It is the end of the punch which touches the metal that does the work. They should not cut through the metal, only dent when struck a blow; and the shape or design imprinted in the metal as deep as wanted with one or more hammer blows.

"Engraving is a different process. The metal is cut away with graver's steel chisels fastened in small handles. These are pushed with the palm of the hand and like a plow cut furrows in the metal.

"Chasing is simply the denting of the metal, which is done on both sides; the most prominent parts which have to stand out are punched up from the back.

"The design before us is 'The Bridge.' First, I cut the silver plate (guage 22) a little larger than the finished job should be, about ¼-inch all around, and anneal it. This means that it is heated red hot to make it soft and pliable.

"Next, I trace the design on the plate with a sharp pointed steel tracer—it is there and cannot rub out. Then we use the wooden block, mallet, and wooden punches, and shape the silver plate in form, working plate face down and punching on the back till we have a nicely curved surface to work on.

"The surface pitch on the block is heated with a blow-torch and modeled to shape to receive the plate, which has also been heated and received a little pitch on the side which shall adhere to the block. We place it on the block, pressing firmly down, taking care that the pitch touches the whole under surface of the plate. Apply the torch if more heat is needed, working till the plate is firmly secured. Cooling the pitch is our next move. This can be quickly done by immersing in cold water.

"Having placed the block on the pad we are ready for chasing. A chisel-shaped punch with a blunt edge is first used to trace the sky-line—a continuous line of even depth made by light hammer blows on the punch following the line already scratched in. Next a flat-faced, oval punch is used on the sky part by gently tapping and working the metal on an even plane with our sky. The result will be a raised mountain-top line and a flat sky. This is the most particular and difficult operation of the whole job.

"Next we go for the mountains: chasing in the dividing lines, canyons, ridges and other details, taking care to preserve perspective in touch and softness of tone.

"The curvature of our plate allows ample depth to recede the mountains and keep our foliage line raised, which brings it forward, and so on through the whole proceeding, keeping the most prominent parts raised. If we should wish to raise any part of the plate, we simply remove the plate from the block, clean with coal oil and pummice, and punch from the back with punch and hammer on that spot we wish to raise. This done, we fasten plate again on the block, cool it, and go on with the work. A little printer's ink on a rag rubbed over the plate helps you to see how you are getting on.

"There is no limit to the labor and time one may devote on this particular job. Days instead of hours could be spent on it. But our idea is to get just a fair amount of detail and expression.

"The plate being finished, the edges are trimmed and it is ready to receive the lid edges and hinges, making a cover for our cedar-lined cigarette box or silk-lined silver jewel case.

"Any scene may be reproduced in silver in this manner.

"Here is a cigar; smoke up, Mac!"

"Thanks, Van, I will; but, say, do you use all those punches I see, on this job? There must be over a hundred I guess."

"No, Mac, I do not. Now look at the end of this punch, see how smooth and round it is; and look at this one, see how rough it is; and notice this one, full of little holes close together. Now, each punch makes its own mark, just as our shoe heel leaves a mark in the wet sand. So I use only those punches which will make the mark or impression wanted. Altogether I used about twelve punches on this job.

"Do you know, Mac, that chasing is as old as the nations are? In early Egypt and in China, or, in fact, any place where metal was known, the art of chasing was practiced in some manner or other. Our antique Dutch, English, Italian and Asiatic metal chasing is remarkable! Like painting and sculpture it has no limit. And even today wonderful work is being done here in America and abroad. If you are interested, go to any public library and get books on this subject, or to any dealer in antique silver; and I assure you that you will see some excellent work.

"Yes, 'The Bridge'—wonderful isn't it? Pasadena has, in my judgment, the most beautiful bridge in the world—scenery included.

"And do we appreciate it? Do you?

"Call again."

(Continued from Page 13)

Located at the entrance to the beautiful Ventura River Valley upon a narrow shelf of land between the mountains and the sea, broadening fanlike into a wide expanse of fertile acres to the south, San Buenaventura has appeal and a future.

New life has come to the old community. New streets are reaching out over the valley and into the hills. Fortunately, the city fathers of San Buenaventura (they call it Ventura now) have recognized that along with this promise of prosperity there is the responsibility of seeing that this new growth is directed toward the best interests of the future community. A City Planning Commission has been appointed and a planner has been employed to make a thorough study of the situation and to lay down adjustable plans for the guidance of growth.

The first consideration has been the resources of the city and its district. Assuming the present tendencies toward urbanization to continue, what size and manner of city must the Ventura of 1950 or 1975 be anticipated to be. In such connection planning must concern itself with "possibility" not "probability." The visualization of the future city must carry all the way to the limits imposed by such physical factors in controlling the size of cities as the water supply, power, shipping facilities, relation to raw material and market, and room for economical expansion. A city plan should take all of these things into consideration and forsee as clearly as may be possible the city that may come.

Ventura will never be a Los Angeles, but there is no apparent reason why it should not reasonably expect an ultimate population of forty or fifty thousand people. At least there is that possibility and that is the concern of the city plan. Very wisely then, the city fathers are taking the precaution to lay the foundation for a city of this size. *(Continued in June Number)*



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Of prime importance, of course, are Wedding Announcements and Invitations and the accompanying cards. Also frequently calling for consideration are Place Cards for luncheons and teas, or special invitations of various kinds. Each may raise a question as to authoritative usage and every such question is correctly determined by our wide range of experience.

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THE MONEY MARKET

By LESLIE B. HENRY
Resident Manager, Blythe, Witter & Co., Pasadena

INCREASES in the price of money as represented by interest rates and as reflected in the recessions in prices of fixed term securities such as bonds, mortgages, etc., has been a matter of concern to investors rather than what it should be: the index of opportunity.

Their concern has been based mainly on their inability to reconcile the increases in price for money with the tremendous bank reserves which seem to indicate a larger pool than immediate requirements necessitate, and therefore they have found themselves and the general investment situation shrouded with a mystery that has held them fearful of placing available funds.

In order to understand the present situation it would be well to recall what was written in this column some four months ago with regard to the then prospective increased demand for money which would be made by the railroads of the country and awakened industry, and which have now come into effect as a demand against the investment pool. Furthermore, it should be understood that bank reserves in this country at the present time do not represent in their entirety credits available for business in this country, as in a continuously increasing amount they are made up of gold shipments sent here from abroad to take the place of real wealth in the form of commodities which foreign debtors had found impossible to deliver here either because of lack of raw materials or their inability to surmount the difficulties of the tariff wall.

On the other hand, some parts of these temporary gold reserves have been made the basis for credits in this country, with the result that we have had something of inflation of currency running hand in hand with natural increases in prices growing out of the prosperity which developed after the crash of 1919 and 1920. This combination of natural increases of commodity prices and those increases due to inflation have very quietly but very effectively worked some marked changes in the country's economic structure vitally affecting the prices of fixed term securities, since increased commodity prices means money of a lower value, it being remembered always that money is but a counting system in which the real wealth of the country, made up of commodities and labor, is represented. By money of lower value is meant money of lower purchasing power in terms of commodities.

To what degree money has lost value in the last twelve months a review of basic commodity prices will suffice to show; and in something like the same proportion has the value of fixed incomes in the shape of bond and mortgage interest lost its value, with the result that lower prices for fixed term securities with an increased yield has been necessary to bridge the increased cost of living.

In April 1922 choice beef cattle at Chicago was $7.90 per hundred pounds as against $8.85 in March of this year. Anthracite coal No. 1 Buckwheat f. o. b. New York in April 1922 was at $4.75 per gross ton as against $6.75 in March of this year. Mixed corn at Chicago in April 1922 was 60¼c per bushel as against 73½c in March of this year. Spot cotton of middling grade at New Orleans was 16½c per pound in April of last year as against 31¼c in March of this year. Clean hides at Chicago were 14c per pound in April of last year as against 18½c in March 1923. Pig iron was at $19.50 per gross ton in April of last year as against $31 in March of this year, while open hearth steel billets at Pittsburgh were $29.50 and $45.00 on these respective dates. Pig lead was 51c per hundred pounds in March of last year as against 83½c in March of this year. First crepe plantation rubber at New York was 15¼c per pound as against 33½c the present price. Sugar at 3.86c per pound in April of last year is to be compared with over 10c per pound at the present time. Clean wool at Boston on the same dates compare at $1.12 per pound as against $1.43; and zinc at St. Louis has risen from $4.92½ to $7.95 per hundred pounds.

The notable exceptions to this increase in price have been petroleum, farm products, such as hogs and wheat, and the important industrial item, sulphuric acid. Wheat in April 1922 was $1.42½ per bushel as against a March price this year of $1.19, while hogs, a by-product of farming, in April of 1922 were $10.60 per hundred pounds as against $8.15 in March of this year.

These increases in price and corresponding depreciation in the purchasing power of money, have been proceeding very regularly since the second and third quarters of 1921, with the result that we have had a fairly stagnant bond market marked by recessions in prices that have followed the increases in commodity prices, thereby attempting through the increased yield on current bond prices to show a margin somewhere approaching that increased cost of living which has come upon us.

To date the stock market has not registered a corresponding change in price but it would seem certain that before the end of the year there will be a change in market conditions on junior securities other than the purely speculative issues which will reflect the lower value of money. As has always been the case in the past, the bond market has been the first to register the change in economic conditions and correspondingly will be the first to show a change back to money values of a higher order.

In the light of this situation and realizing that the bands have alrcady begun to close in on unnecessary expansion of business as well as to curtail inflation through the safeguarding of reserves, the fixed term investor's position is one of being able to obtain long term bonds at the present time on the basis of money of low purchasing power with the certainty that when the corrective measures of banking interests have again brought commodity prices down to the levels of 1921, to say nothing of those of pre-war days, that present day purchasers will be the beneficiaries to the extent of from 10% to 30% increased purchasing power from their income.

To wait now for lower security prices is to absolutely close one's eyes to the tremendous advances in commodity prices already registered, and which have already drawn upon themselves the attention that will correct them. The sensible investor of the moment is the one who abandons every consideration for speculative possibilities, recognizes the extreme cheapness of money of a fixed income character in terms of commodity prices, and buys income today against the certainty of higher money values through increased purchasing power due to lower commodity prices after the corrective measures have had their full force and effect.

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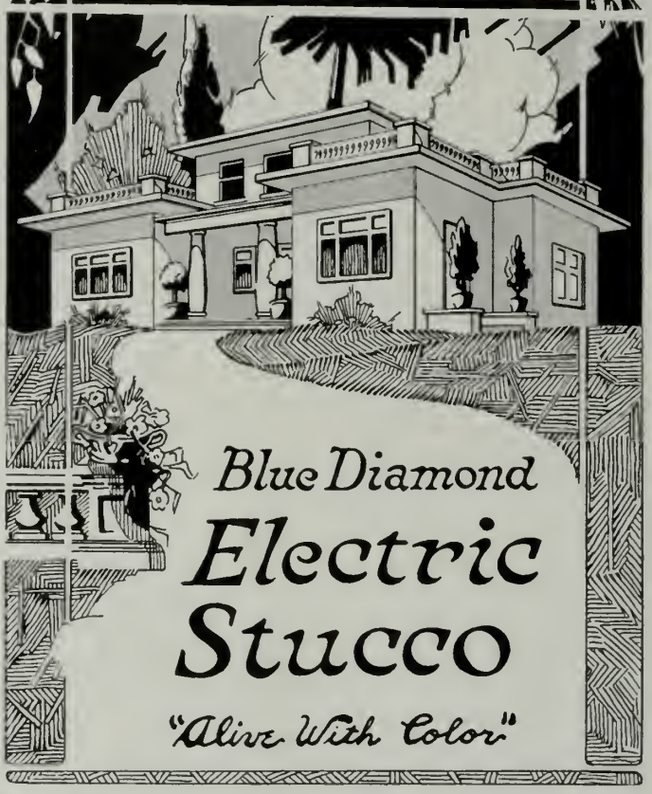


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No. 42 **JUNE, 1923** **20 Cents**

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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month in which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

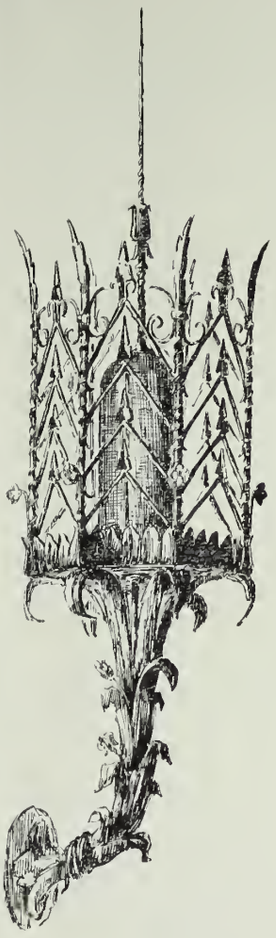
WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

PASADENA GOLF CLUB:
Friday, June 1, buffet supper dance, beginning at 8:30.
June 5, 12, 19, and 26, the four Tuesdays of the month, will be ladies' day, and special luncheons, card and Mah Jongg parties will be given.
Friday, June 8, evening card party.
Friday, June 22, Summer Nights' dinner dance.
The swimming pool is open to members and their guests every day except Saturday and Sunday, which are reserved for members, and luncheon will be served every Sunday from 12 until 2 o'clock.



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NEWPORT HARBOR YACHT CLUB:
Stag Cruise to Ensenada, Mexico, May 29 to June 3, inclusive. All Southern California yachtsmen participating.
Saturday, June 16, Open House at the California Yacht Club for Newport Harbor, Santa Barbara and San Diego Yacht Clubs.
Saturday and Sunday, June 23 and 24, Newport Bay Regatta Days, official cruise and visit of California Yacht Club.
Races—Schooner, Ketch and Yawl.
Cruiser Race, around Catalina Island and return to Newport.
Saturday, June 23, Open House at Club House for members and visitors, with dinner and dance in the evening.

CALIFORNIA YACHT CLUB:
Tuesday, May 29, to June 3, inclusive, stag cruise to Ensenada, Mexico, joint auspices California, Los Angeles and Newport Harbor Yacht Clubs.
Saturday, June 16, Open House at California Yacht Club, Wilmington, California, for Newport Harbor, Santa Barbara and San Diego Yacht Clubs.

THE fourth annual exhibition of the Painters and Sculptors of Southern California, which opened May 4, in the Gallery of Fine and Applied Arts, Los Angeles Museum of History, Science and Art, will continue through June 17. The winners of the three prizes are as follows: Karl Yens of Laguna Beach, the William Preston Harrison prize for the best painting in the exhibit, on his "Again the Meadow Lark"; Mabel Alvarez of Los Angeles, the prize offered by the Federation of Women's Clubs, on "Self Portrait"; and Norman Chamberlain of Pasadena, the Mrs. Henry E. Huntington prize, on "Adobe Flores".

AT the Southwest Museum, Marmion Way and Avenue 46, Los Angeles, the students of the Los Angeles High School, and Junior High Schools are holding an exhibition of their work, including paintings, prints, metal art, pottery, batik, and weaving. The exhibition opened May 15 and will continue through June 15.

LEONARD'S, at 6814 Hollywood Boulevard, formerly the Hollywood Art Shop, is the latest of the picture galleries, opening the middle of May with a showing of twenty-one canvases and three sculptures. The gallery has daylight illumination, and the wall space is sufficient for the exhibition of about twenty canvases, which will be changed on the tenth of every month. As the space is limited no more than two canvases by any one man will be accepted for exhibition in one month, and usually only one canvas.

MARION KAVANAGH WACHTEL'S colorful California landscapes in watercolor will be shown at the Cannell & Chaffin Galleries permanently beginning June 4th. For those who do not know her individual work, delay no longer to go see them and spare yourself regrets. There is no one interpreting the Southland more convincingly and it should be proud of her for it. Her pictures are owned all over the country which is enough to indicate how well her art is appreciated.

PAINTINGS by Ferenc Imrey, the famous Hungarian artist, will be shown in Stendahl's Metropolitan Gallery, Grauman's Theatre, Los Angeles, during June.

THE Potboiler is settled in new quarters at 111 West Third street, Los Angeles, and will show paintings somewhat higher in price than formerly. Each artist may enter two, and pictures are to hang for two months. There is no jury and no commissions.

THE Spring Exhibition of the San Diego Art Guild was held in the Art Gallery of the San Diego Museum, Balboa Park, during May. The exhibition included oil and water colors, landscapes and figures. Sculpture was added for the first time, Cartaino Scarpitta exhibiting a number of pieces.

FRANK GARITZ and Arthur H. Millier are exhibiting etchings and wood block prints in La Jolla during the month.

PAINTINGS by contemporary Dutch Masters will be shown in the Stendahl Galleries at the Maryland Hotel, Pasadena, during June.

AN exhibition of landscapes, by Marie B. Kendall of Long Beach opened on Friday, May 18, at the Norse Club, 1444½ Wilcox avenue, Hollywood, to continue for some weeks.

THE Cannell and Chaffin Galleries are showing a remarkable collection of engravings by Italian, German and Dutch Primitives from May 29th to June 16th, inclusive. Exhibition comprises 87 original engravings from copper and wood, including a number of examples by Mantegna, Albrecht Durer, Marcantonio Raimondi, Robetta and other great engravers of the Renaissance. This is one of the finest collections of its kind in the country.

THE International Salon of the Pictorial Photographers of America at the Art Center, New York, is showing prints by the following local pictorialists: Viroque Baker, Hollywood; Louis Fleckenstein, Long Beach; Howard C. Cloves, Mrs. Millie Hoops, Arthur Kales, Ernest M. Pratt, John C. Hick, Los Angeles; Clarence W. Tucker, Covina; Edward Weston, Glendale, and Otis Williams, Los Angeles. This would indicate that Los Angeles and vicinity is holding its own with the best in this country and abroad. This exhibition is truly International, there being prints from all parts of the United States

and from England, Canada, Belgium, Australia, France, Sweden, Tunis, Austria, Switzerland, Japan, Holland, Norway, Czecho-Slovakia, Wales, Ireland, Scotland, Hungary, Mexico, Denmark and Italy.

THE exhibition in the Stendahl Gallery at the Hotel Vista del Arroyo, Pasadena, during June, will consist of portraits and landscapes by Robert Vonnoh, N. A.

THE recent studio exhibition held by Jean Mannheim proved to be one of the most popular of the year. Mr. and Mrs. Mannheim are at home to their friends every Sunday.

EDWARD POTTHAST, that clever painter of breezy beach-scenes with groups of happy children frolicking in the water and basking in the summer sunshine will be given a show of his recent works at the Cannell and Chaffin Galleries June 4 to 16th. Mr. Potthast expresses pre-eminently the buoyancy and joy of childhood at play with vigor and distinction. His pictures glow with the vibrant color of nature's lavish palette. The quotation, "A thing of beauty is a joy forever" could never be better exemplified than in his canvases which have received prizes and medals at many important exhibitions. He is also represented in many museums and private collections.

HENRI DE KRUIF is showing this month in the Art Gallery of the San Diego Museum, Balboa Park.

ALSON S. CLARK and Orrin White have gone down into Old Mexico on a quest for new material. Mr. Clark is particularly enthusiastic as to the result, feeling that he will continue the style of work he began in Spain. Orrin White went more as a tourist than as an artist but will doubtless bring back innumerable sketches. They went directly to Mexico City and will make their side trips from that point. Mr. Clark will probably be away all summer.

DANA BARTLETT has just returned from a neighborhood sketching tour which included the country around Monrovia, Glendora and Azusa.

MISS LOREN BARTON has just concluded a remarkably successful exhibition of her etchings at the Cannell and Chaffin Galleries, the outstanding feature of which was the sale of more than half the edition of her new drypoint etching, "Manuel", a reproduction of which illustrates the article in this issue—"Five California Etchers".

JACK WILKINSON SMITH and Mrs. Smith, and Katherine Leighton and Mr. Leighton will leave June 15th on a sketching trip into the Canadian Rockies. They both have studio equipped cars, especially built for living and painting purposes.

AT the Stendahl Ambassador Gallery, Ambassador Hotel, Los Angeles, paintings by Joseph Kleitsch, consisting of portraits and landscapes, will be shown during June.

HARRY VINCENT'S paintings at the Kanst Art Gallery continue to hold the interest of art lovers. The "Old Spanish Salt Barque" in the harbor at Gloucester is a powerful work full of color, moist atmosphere and movement. The "Fishing Boats" gives a picturesque view of the same famous old New England harbor.

EARL L. STENDAHL has completed the purchase of the Art Galleries in the Maryland, Green, and Huntington Hotels in Pasadena, and The Hotel del Coronado in San Diego. This in addition to their well known Galleries in the Ambassador Hotel, in Los Angeles, which will continue to be the headquarters, will make a chain of Galleries for exhibition and sale of all the leading Western painters. This addition will thus enlarge and promote their already thoroughly established business and offer the American Art lovers unparalleled opportunity for wide range of comparison and choice of the best of the Western Artists.

The opening exhibition was especially gratifying, as it included sixty-two canvases by four well known Pasadena Artists, Guy Rose, Alson S. Clark, John Frost, and Orrin White.

The Art lovers of the East are coming here every year and recognizing the merit and value of our artists, are buying liberally of their output. So this step is important to the growth and development and will afford us an opportunity to keep pace with the constantly increasing demand.

More than forty important shows have been held at the Stendahl Galleries within the past year and every week offers us fresh exhibitions and always new and better examples of the artists' work, not equaled in any Eastern city.

THE Pasadena Radcliffe Club announces an exhibition and sale of pictures from May 15th to June 15th at the home of Mrs. Thomas C. Austin, 470 La Loma Road, Pasadena, for the benefit of the Radcliffe College Endowment Fund.

Music

THE subscription tickets for the renewals by old subscribers to the Philharmonic Orchestra concerts are ready for delivery and are being taken by almost everyone who held season tickets. The renewal privilege is open until June 2, and the sale to new subscribers begins June 9. Practically all the neighboring towns have signed their orchestra contracts, a number of them adding an extra concert.

NEXT season the Philharmonic Artists' Series will be given on Tuesday and Thursday evenings, the matinee series being discontinued.

The Tuesday evening series of twelve events will include Mary Garden and assisting artists, Mme. Frances Alda, prima donna soprano of the Metropolitan, in joint recital with Lionel Tertis, celebrated violist; Tito Schipa, lyric tenor of the Chicago Opera; Ossip Gabrilowitsch, pianist-conductor; Jeanne Gordan, contralto from the Metropolitan; the three lovely dancers, Anna, Lisa, and Margo Duncan; the well-beloved John McCormack; one performance of the Russian Grand Opera Company; one program by Anna Pavlowa and her company.

The Thursday evening series will include nine concerts, among them being Mme. Amelita Galli-Curci, Josef Lhevinne, pianist; Anna Case, American lyric soprano; Emilio de Gogorza, baritone; Efrem Zimbalist, violinist, a different program by the Russian Opera Company and by the Pavlowa Ballet.

THERE has been formed in New York City a symphony orchestra of American-born players with an American-born conductor. It is to be called the American National Orchestra and will be national and American in the fullest sense, a touring orchestra of native musicians. The committee which has authorized the forming of the orchestra designated Howard Barlow as conductor.

CAROLINE E. SMITH, manager of the Philharmonic Orchestra, is now in the East and will attend the biennial meeting of the Federated Music Clubs, June 9-15, Ashville, N. C. Mrs. Smith will visit New York, Boston and Chicago, and will sign contracts to complete the list of soloists for the orchestra.

THE University of Southern California announces the opening of its Summer Music Session, June 2, to continue to Aug. 12. The course will be comprehensive and conducted as follows: Public School Music, Thadeus Giddings; Orchestration, Joseph E. Maddy; Piano Normal, Adelaide Trowbridge; Harmony, Walter Allen; Harmony, Julia Howell; Music History and Appreciation, Emma M. Bartlett; Music Appreciation in the Grades, Annie Marie Clark.

THE forthcoming, first convention of Pacific Coast organists in Los Angeles, June 26, 27 and 28, is attracting much attention and a large attendance of organists from nearby and distant points is expected. There will be at least five organ recitals, played by such organists as John Doane of New York, Dr. H. J. Stewart of San Diego, Warren D. Allen of Stanford University, Allan Bacon of the College of the Pacific (San Jose) and other organists of ability. These will be given on the large, four-manual organs at Bovard Auditorium (University of Southern California), the First Presbyterian Church, and—if completed by that time—the new organ at First M. E. Church.

HERMAN HELLER, one of the best known of San Francisco's orchestra conductors, recently of the California and the Granada theatres of that city, has been engaged as director for Grauman's Metropolitan Orchestra.

IT is expected that approximately 700 music teachers and visitors from all parts of California will attend the San Jose convention of the California State Music Teachers' Association the first week in July. The Committee of Arrangements include Homer DeWitt Pugh, Juanita Tennysen, Daisey Brinker, Marjory Fisher and Allan Bacon.

Stainer's "Crucifixion" recently was beautifully sung by a choir of fifty voices at Trinity Church under the direction of Le Roy V. Brant, organist and choirmaster. Soloists were Edwin J. Ferguson, Tenor, and Frank Towner, baritone.

MISS ANTONETTE RUTH SABEL, director of the Chamber of Commerce Bureau of Industrial Music, has gone East. She will attend the biennial convention of the National Federation of Music Clubs, at Ashville, N. C., and will also stop in New York, Washington, D. C., Cincinnati, Philadelphia and Chicago in the interests of industrial music.

CHARLES WAKEFIELD CADMAN is again back in his Hollywood home after having completed an extended Eastern trip. While in Chicago he had the pleasure of attending a performance of his opera, "Shanewis", presented by the "Opera in Our Language Foundation" with a notable cast and to a crowded house.

ROSA PONSELLE has returned to Los Angeles after a series of appearances in San Francisco and the Northwest and will rest until her appearance in the Hollywood Bowl on Sunday afternoon, June 3.

LOS ANGELES ORATORIO SOCIETY, 225 voices; John Smallman, conductor; Lorna Gregg, accompanist; presented "Samson and Delilah," with the following soloists: Arthur Hackett, tenor, as Samson; Anna Ruzena Sprotte, contralto, as Delilah; Ettore Campana, baritone, as High Priest; Henri de la Plate, basso cantante, as Abimelech; Dr. Ray Hastings, organ; and 50 principal members of the Philharmonic Orchestra, Tuesday evening, May 1.

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ON Monday, May 7, the Edward H. Angle Society of Orthodontiata and their friends met in the lecture room of the School of Orthodontia, 550 Jackson Street, Pasadena, to witness the unveiling of a beautiful mural decoration presented to the school by Mr. E. H. Wuerpel, Director of the School of Fine Arts, at St. Louis, an old friend of Dr. Edward H. Angle, who is the founder of the Pasadena Society and School.

Dr. Angle, in a preliminary address, spoke of the part Mr. Wuerpel had taken in the past history of his school, as instructor in art as related to orthodontia, the artist giving freely of his resources of culture and enthusiasm to the students of this science, as he was also doing with his own students of painting, and the effects of his teachings are to this day reflected in the lives and efforts of all who practice orthodontia.

From 1901 until 1908 the school was conducted in St. Louis. When Dr. Angle transferred his work to New York, and then to New London, Connecticut, Mr. Wuerpel came with undiminished enthusiasm and without thought of remuneration to give his talks to the students, as if distance were no factor.

The beautiful mural painting, 3½ x 5 feet, was then unveiled and was received with silence and then a burst of applause.

The color is largely neutral blue-green, a light, delicate yellow, and very little red-orange neutralized. It hangs above a fireplace of Batchelder tiles of related color.

Mrs. Angle then read from a letter Mr. Wuerpel's own interpretation of the picture: "I have tried in my trees and grouping to symbolize you, your work, and the opposition which is bound to be overcome before anything succeeds. There are two groups of old birch trees, rather monumental, with their roots spreading over the earth. There are rocks and a pool separating these groups. A ripe field lies beyond—the harvest. The trees are sturdy, representing strength. The roots represent knowledge, the rocks the stumbling blocks, and the pool the reflected hope in the sky. In the distance a long row of trees, representing unity."

Miss Wilhelmina Loos, Secretary of the Y. W. C. A., then spoke of her early associations in the art life of St. Louis with Mr. Wuerpel, his idealism and his stimulating helpfulness to other artists, the magnitude of his own work and of her delight in this fresh example of it.

Miss Ella Bush then spoke, expressing her appreciation of the work of a fellow-artist, analyzing the composition from the point of view of its Notan, or dark-and-light, the balance of its masses of dark, not equal in size, but made equal in importance by the smaller group cutting sharply the clear light of the sky space, which, looked at as a whole coming and going behind the trees, had a most beautiful shape, to be enjoyed as such, as the dark forms were also to be enjoyed, like lace patterns. In this way the observer doubles his joy in a fine picture, following the painter in his development of expressive arabesques of dark and light, interesting objects, and beautifully shaped spaces between them.

The interplay of cool and warm colors in the composition were noted, and the way the observer was led from the foreground of the picture over the rock to the pool, through the opening between the chief masses of trees to the yellowing grainfields in the distance, then up to the open sky from which the quickening rays come to the earth below. All this symbolism is expressed by Mr. Wuerpel in terms of color and values, speaking a language distinctive to painting alone.

Mrs. Stork then read with eloquence Kipling's "Craftsman's Prayer":

"If there be good in that I wrought,
Thy hand compelled it, Master, Thine.
Where I have failed to meet Thy thought,
I know, through Thee, the blame is mine.

"One instant"s toil to Thee denied
Stands all Eternity's offence,
With what I did with Thee to guide,
To Thee, through Thee, be excellence.

"Who, lest all thought of Eden fade
Bringst Eden to the craftsman's brain,
Godlike to muse o'er his own trade,
And manlike stand with God again.

"The depth and dream of my desire,
The bitter paths in which I stray,
Thou knowest Who hast made the fire;
Thou knowest Who hast made the clay.

"One stone the more sinks to her place
In that dread temple of Thy worth.
It is enough that through Thy grace
I saw nought common on Thy earth.

"Take not the vision from my pen!
Oh, whatsoe-er may spoil or speed,
Help me to need no aid from men
That I may help such men as need!"

These words of Kipling apply to the work of Dr. Angle throughout his entire career in establishing new theories and meeting with the opposition always shown to the innovator. The work itself is part of the great temple of modern science.

There are many men who have retired from active life in profession and business who would double their joy in living if they should share their accumulation of knowledge and skill with those who are coming on to the stage, eager for the best equipment. The old, old story of the runner with the torch yielding it to a young hand just as the race becomes too difficult, is of age-old appeal. "Keep with the boys", said a great thinker.

Dr. James C. Angle persuaded Dr. Edward H. Angle to instruct him along the line of orthodontia when the former came to the Pacific Coast, and it was through his insistence that fresh classes were formed in the West. Instead of waiting for an endowment the money readily came from the science itself to equip and carry on the school. Finally, the well appointed building was constructed by students of Dr. Angle, chiefly those of Southern California, last fall.

The spirit of the students may be summed up in the words of one of their number: "Orthodontia is not a science! It is a kind of religion!" And this one feels in listening to the words of their leader in regard to his life work—to help to make a more healthful as well as a more beautiful race, to re-create young faces as God meant them to be to give to the poorest child the opportunity for this betterment, without money and without price, and to equip young scientists for the work in a school unique in its absence of tuition fees. This is indeed to make many fruitful blades of grass grow where but one grew before, and such a man, James A. Garfield said, is a benefactor to the human race.

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Announcements

THE Community Arts Association of Santa Barbara announces that a summer school of arts will be held, featuring courses in: Art and Music, June 25-September 1. Drama and Aesthetic Dancing, July 9-September 1. Distinguished teachers, including Frank Morley Fletcher, Maurice Browne and Ella Van Volkenburg Browne, of the School of the Arts of the Theatre, San Francisco, and Louis J. Sajous, teacher of singing, of New York; Ilya Bronson. For information address Secretary, School of Arts, 936 Santa Barbara Street, Santa Barbara, Calif.

WE are glad to report that the Trustees of the College of the Pacific, Stockton, Calif., have voted to erect the first unit of the Administration Building this summer, in order to open school work this fall for local freshmen. They also voted to begin construction on all other buildings this spring, so as to have them ready for occupancy by the fall of 1924. This is a large undertaking, which will require much planning and work to accomplish. An early transfer to Stockton is necessitated by the condition of the San Jose plant and by the growing demand on the part of the Stockton people for the opening of the College.

THE calendar of the Community Players of Pasadena, in the Community Playhouse for June is:

May 30, 31, June 1, 2 Program of Four Prize Winning One Act Plays, from 1923 Drama League Play Contest, in The Community Playhouse.

June 7—Annual Dinner of Pasadena Community Playhouse Association.

June 11-16—"The Altar of Innocence," by S. M. Ilsley, prize long-play from 1923 Drama League Contest.

June 26-August 4—Fourth Annual Session of the Summer Art Colony, under Community Playhouse auspices. Apply at box office for Announcement.

THE Board of Directors of the Community Arts Association of Santa Barbara held the annual meeting and tea for associate members Thursday afternoon, May 17th, at 3:30 o'clock, Recreation Center. Frank Morley Fletcher spoke on "Artistic Values." There were brief reports on activities, informal tea and reception.

PRINCESS SANTA BORGHESE of Rome, Italy, was entertained by a thousand women of Southern California at formal breakfast at the Ambassador Hotel, May 26. Princess Borghese comes to the Pacific Coast to speak officially for the Italian Ministry of Education at the World's Conference on Education in Oakland during June.

During her stay in Los Angeles she will be official guest of the city and the chamber of commerce. On May 31 she was the guest of Pasadena, visiting the Institute of Technology. Mrs. Maynard F. Thayer was chairman of arrangements.

A graduate of the University of Bologna and leading English educational institutions, a leader in suffrage and artistic circles in her own country, Princess Borghese brings a message of interest and friendship to the United States.

PROGRAM for Commencement Week, Pomona College, Claremont, Calif.:
Thursday, June 14—8:00 p. m., Recital of Seniors in Music, Bridges Hall.
Friday, June 15—Class Day.
Saturday, June 16—Alumni Day.
Sunday, June 17—Baccalaureate Sunday.
Monday, June 18—Commencement Day.

THE Monroe Doctrine Centennial, which is the first annual American Historical Revue and Motion Picture Industrial Exposition, commemorating the one hundredth anniversary of the Monroe Doctrine, will be held in Exposition Park, Los Angeles, July 2 to August 4.

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No. 42 JUNE, 1923



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CALIFORNIA SOUTHLAND
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THE MONUMENT OF PALMS—CALIFORNIA

By ALCYON ROBINSON
Los Angeles Chamber of Commerce



WHEN the Mammoth and the Dodo and the Dinosaur played together on the shores of the long ago Southern California, they gamboled in titanic circles under palm trees. Today, scientists are digging up the bones of Saber Tooth Tigers from the tar pits and are finding petrified palms in the regions bordering the Colorado Desert. But the palms have the advantage over their dinosaur neighbors; there are extant sons and daughters of these monarchs of the dim ages, glorious sentinels waving their green fans in the breezes of Palm Valley and the three canyons cutting up from the valley floor into the San Jacinto Mountains.

The native palms, practically the only remaining groups of wild palms in the country, are older than "the oldest living things on the

face of the earth," as the giant Redwoods are called. They date back to a period long before the Sequoias took root on California soil, before the days of Rameses II, if you please.

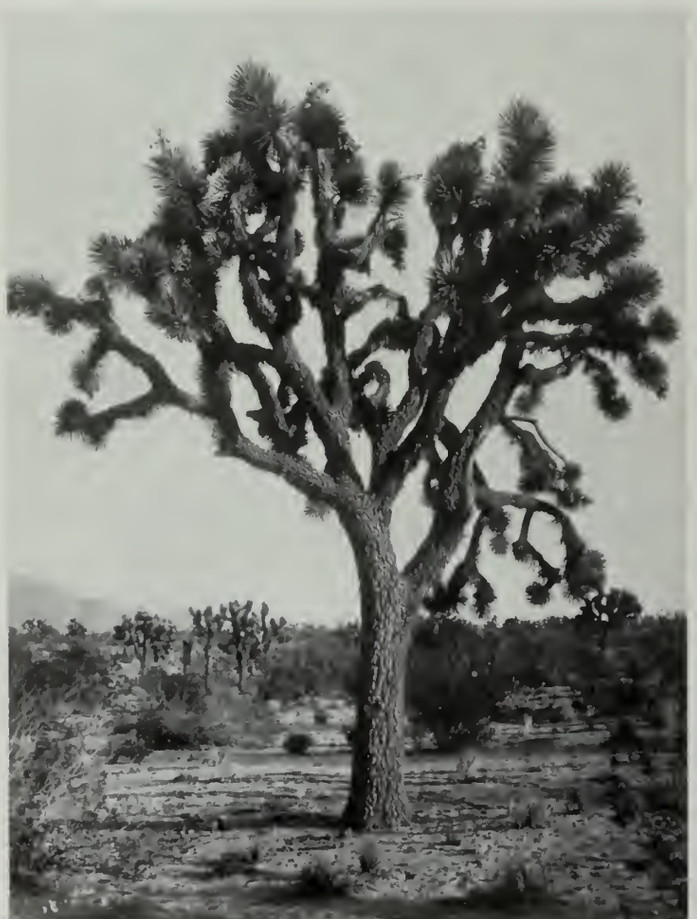
To preserve the Ancient Order of Palms, the Federal Government will make a national Monument of Palms of Palm Canyon, according to the provisions of the Congressional bill recently signed by President Harding. It was through the tireless efforts of the chambers of commerce of Los Angeles, Riverside, San Bernardino and other enterprising communities and individuals that the need for protecting these unique monarchs came to the eyes of the government. Careless picnickers and movie outfits have a tendency to disregard the preciousness of the natural beauties, while hunters have almost destroyed the herds of big-horn sheep that roam the San Jacinto mountains.

Beside the deprivation to scientists, the disappearance of the palms would mean irretrievable loss to the artists of the desert. The beauty and fascination of these hoary sentinels of wide wastes have drawn many a writer and painter from civilization, from the comforts and the conventional life of cities, and kept him until he fell in love with the desert.

"In love with the desert," you may repeat with a shudder, thinking of the tales of "the days of old, the days of gold, the days of '49," when the bones of prospectors and their pack animals lay bleaching side by side, more often than you wish to recall.

But these are the days of '22, and with modern times have come manifold changes on the face of the Southern California deserts.

Palm Springs, a stage stop-over in the early days, on the road to Virginia Dale, then the mining district of the Morengo Hills, 40 miles away, is now a florishing winter resort. Ten miles from a railroad, reached over perfect macadam boulevards from the desert station of Whitewater or by the State highway—for the greater part of the journey, Palm Springs is a colorful little village of adobe houses, brightly painted and gaily named—"The Dolls' House," "Sunshine Shanty," "The Jazz Apartments," "The Painted Lady," "Babylon," or "Fool's Folly," and "The Little Grey Nun." An excellent hostelry is the nucleus of the place—its cool green oleanders and palms, orange groves and palo verdes are in pleasant contrast to the glaring desert sun. The dining rooms are in a central building, but



REPLETE WITH THE NOVEL INTEREST OF CURIOUS PLANT LIFE THE DESERT AMUSES AS WELL AS INSPIRES. JOSHUA TREE (YUCCA BRERIFOLIA) MOJAVE DESERT

the guests are quartered in the restful little bungalettes scattered over the hotel grounds, shaded with fig trees and date palms. Lest we sound like an advertisement for the place, we won't mention its delectable table, fresh strawberries and green peas, new lima beans, et cetera, that are brought daily from Imperial Valley.

The term "desert de luxe" best describes the comfort and charm of the "Valley of the Sun." One hundred miles from the bright lights of Broadway, Los Angeles, the most complete isolation is possible under the purple wing of San Jacinto Mountains. And you may believe the business men of the country have sought out this refuge in the hour of extremity! For there are no telephones in Palm Springs—or rather, we should say, there is one telephone in the town.

A coterie of bankers, railroad presidents, writers, artists and other interesting folk gather there to rejuvenate, ride in the desert sun and walk beside the still waters of the palm-lined canyons. They have returned again and again to experience the soul-renewing days of desert wandering and rejoice as did another in the re-creation of solitudes in the Holy Land:

"One . . . walked every day . . .
The quiet waters by—
Reading their beauty with a tranquil eye.
To Him the desert was a place prepared
For weary hearts to rest."

Oh! the exhilaration following a plunge in the warm sulphur pools in Palm Canyon. The joy of stretching out flat—flat as a brown lizard sunning himself on the same boulder and to feel your batteries recharging. There is a certain elemental something about this desert; this cutting yourself off and getting "in tune with the Infinite" is quite as uplifting as a church service. It does indeed recharge your spiritual batteries.

The desert is indeed more like the magnificent cathedrals of France than anything else I know. Dignity, beauty, simplicity and rich coloring are the keynotes of both desert and church. And is not the organ of the winds, sweeping down Tahquitz or through the Gorgonio Pass, the original music of the universe? Not more shining and splendid are the brasses and communion cups in the chancel than suncups and incense bushes shimmering in the desert sun.

Behold the waxen blossomy stalks of yucca whipellei, rising ten feet against a blue canopied sky! Do they not remind us of the "holy candles" of high mass. Spread beneath these are the white altar cloths of the desert—white, all Easter white are the desert thistle, miniature daisies and evening primroses; and no Persian carpet is more exquisite in royal colors than the desert's spring cover of flowers.

More beautiful are the desert gardens than formal plots about city mansions or well-kept country estates. And the reason for the gorgeous array is a heavy rainfall. Never in the memory of the Indians dwelling there has there been such an outpour of blossoms from the sky—and neither can the United States weather man recall dispensing eleven inches of rain before. Three inches is the normal output of winter time rain.

Imagine if you can, acres upon acres of color—fields of the purple-pink glory—this is the sand verbena—abronia auritus—the "darling of the desert." Then there are true "purple patches" of willowy brodia, swaying lightly to every soft breeze, and knee high in lupine you can walk for happy miles. Coral flowers, wild heliotrope, and tiny blue forget-me-nots, desert mist and flaming, cardinal-red honeysuckle hedges are scattered between the soft grey-greens of mesquite and manzanita, cactus and arrowweed. Red, white and blue is the great American desert, flinging wide its colorful banners!

THE GOLDEN TRAIL

By GEORGE LAW

THE California desert has always been a land of golden trails. The brown wastes of pinnacled ranges have never ceased to lure man on and on in the feverish quest for gold. But it is not of such trails, too often ending in blight and tragedy, that I am going to tell. There is another sort of trail so golden all along the way as to banish thoughts of quest in the flood of realized delight. It is a creation of the desert springtime, an effulgence of gold out-cropping from the hills. Surely the immigrants of old must have noticed it along the trails and stage routes; but in their lust for mineral treasure it was to them a worthless and unrecognized gold.

Quite different is the case with us of this later day, to whom the desert is less a frontier for exploitation and more a wilderness sweet in responses to the innermost man. Never is there such heart's rejoicing as when, for a time, the loud rushing world is discarded, and we take our way into the Golden Trail.

A few animal companions are congenial to the peregrination—the saddle-ponies and the pack burro, constant dwellers in the wild places, ever willing to welcome us back. It seems at times as though these ungulate friends, so amenable to control after weeks or even months of free ranging, are actually glad to see us again and make themselves of service. But for them, sparing our unaccustomed muscles with their ever fit sinews, and packing the things of our civilized need, we could not keep appreciation quite so fresh, nor could we remain for magic interludes of unworldly days in the lovely haven at the end of the trail.

Our particular Golden Trail—for the wide desert has as many as there are golden-trailers to seek them out—leads from the creosote-covered habitat of the jack-rabbit and the road-runner in the north end of the Salton Basin up through the boulder-strewn fan of a wide canyon. Long ago a road was constructed from the village of Palm Springs up into Chino Canyon to enable the piping out of the mountain water supply. But heavy rains washed the fill from between the boulders, leaving the way accessible only by trail. The rise in five miles of rough and rocky windings and turnings is 2,000 feet. This is unbelievable to the eye; but the trip is not popular because of its severity.

Replete with the novel interests of curious plant life and exhilarating in the fineness and magnitude of the views at all times of year,—except for most people during the tormenting heat of summer,—the trail dons its lustrous robes of gold in the springtime. Then it is lined from end to end and banked from side to side with an amazing burst of golden flowers.

Nothing could be more startling and entrancing than this sudden burst of desert bloom. Sere and pale the rest of the time, graphically representing to our fancy the landscape of the moon, suddenly in the passing of frosty nights the desert awakens to an ecstatic morn of brilliant and shimmering bloom. Plants nursed inconspicuously into being by the winter rains open wild-flower faces to the sun. The somber thin-leafed shrubs become mantled with dainty

blossoms of rich and varied hues. Even the bayonet yuccas and the bristling needly cacti adorn themselves with pearls and gems of perfect flower forms. Is there any other land where every plant from tiniest annual to hardiest shrub joins thus in a universal paean of flowery rapture?

Out in the open desert the billows of sand are lighted with the flames of pink sand-verbenas; other wide areas claimed by "desert fragrance," a refinement of the sun-flower, give off a sunnier glow. The olive-green foliage of the creosote bushes at the foot of the canyon detritus is starred with yellow flowers, some of which are tufting rapidly into cottony seeds. The creosotes mount up with us through the rocks, but the company increases and becomes richly varied.

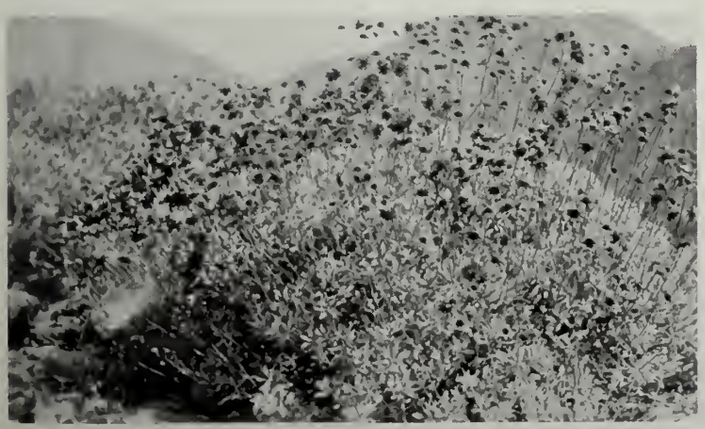
Shortly the trail enters its zone of showered gold. The low mounds of *encelia farinosa*, as abundant as the boulders they hedge and mass between, bedim all other flowers with their radiant sheen. Their glowing gold clings like a heavy fluid atmosphere, enveloping all objects in its warm luminosity. The rocky desert slopes may



THE TRAIL DONS ITS LUSTROUS ROBES OF GOLD IN THE SPRING TIME AND LEADS TO A LOVELY OASIS IN THE HILLS



THE PROCESSION OF PALMS UP PALM CANYON, THE MOST EXTENSIVE OF ALL THE GROVES OF WILD PALM IN THE THREE CANYONS RECENTLY MADE A NATIONAL MONUMENT BY ACT OF CONGRESS



ENCELIA FARINOSA, CALLED THE SAGE MARGUERITE, WITH SILVERY FOLIAGE AND FLOWERS OF GLOWING GOLD

hold their secret stores of yellow treasure, but no wrested out amounts of it could ravish the soul with the gladness of this flower-gold poured forth in unrestrained abundance.

We call these flowering bushes sage-marguerites, as this name seems to include them closer in the family of our plant friends. From the silvery foliage, a bit sagey in smell, the slender flower stalks project in great numbers not unlike marguerites. The flowers call to mind daisies and brown-eyed susans as well.

Many other flowering shrubs sprinkle lovely gems of purple, lavender, red white and intermediate hues along the Golden Trail. The large cactus flowers amaze with the delicacy and beauty of their forms and colors, to come forth from so villainous a sour e

So with many pauses, agreeable for other reasons to the ponies and burro who puff a few moments and then begin to munch the grass-tufts and burroweed, we move leisurely up the trail. And though the Golden Trail is a means so richly furnished with beauty as to be reward enough in itself, still the end to which it leads is even more to be coveted. The sun sinks behind the mountain, but before long we enter a sort of real fairyland, green, fresh, alive with birds and filled with the soft murmur of running water—a lovely oasis where the desert and mountains meet.

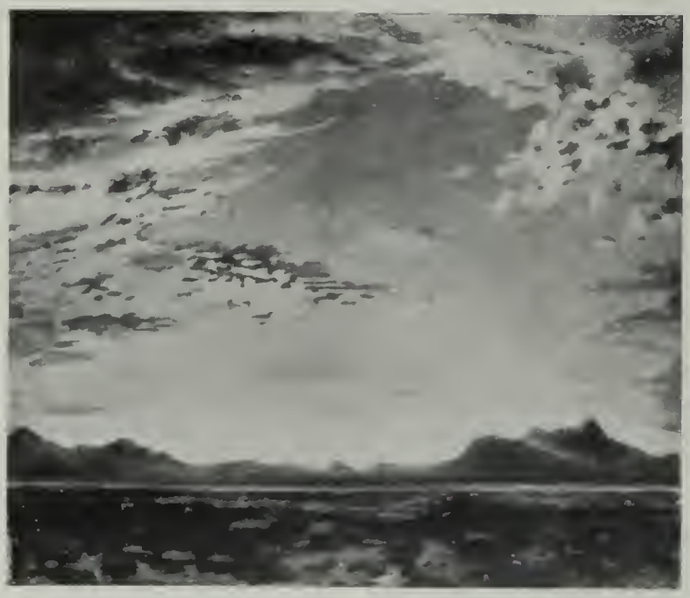
A PAINTER EVOLVING IN THE SOUTHLAND

By M. URMY SEARES

The eagerness with which the spirit of art is working in the Southern part of California is worthy of careful study and record. Unless someone analyzes and differentiates, selects and guards the best growth of our art tendencies, we shall always continue to have a mongrel art fed and made mediocre by constant streams of contributions from all parts of the country.

Mr. Antony Anderson's casual remark in the Los Angeles Times of May quotes some irresponsible person as comparing San Francisco's art with our own painting—"now becoming 'universal,' the older, local or provincial!" For fifty years the art students of San Francisco have had the best art of the world for examples; and painters trained in the best studios of Europe for teachers. There has, therefore, developed around the Bay an art founded on universal knowledge of art and yet made of local character by the love which native Californian's feel for their environment. This art of San Francisco is distinctive, simple in mass as that of the Venetians. Like the child in the home, it is the most precious thing in the art of California. It was developed by hard work under rigid authority, and Southern California can never compete with it until she knuckles down to work and comprehending all that has been accomplished in the art of painting in other countries, produces something local and worth while.

Rich in tonal effect, appealing to the highest thought of art lovers, San Francisco's art is unique. Its examples are hidden in the seclusion of private galleries or as murals, decorate the inner rooms of great corporations or of public buildings. It is not a prolific art. Appreciation of art, and talent are two different growths which must be cultivated side by side. Here in the South we have excellent exhibitions of the best work of America at the Cannell and Chaffin galleries. So eager are our young artists to see and study these modern painters that Mr. Cannell has had to set aside two hours a day—from 9 a. m. to 10 a. m. and from 4 p. m. to 5 p. m. —for them, that they may see the good things closely and still leave the middle of the day absolutely free for patrons of art who wish to sit quietly in the galleries studying pictures they want to hang on their own walls. Our splendid Print Makers International yearly sets before our art students the best in line work and sets a standard in draughtsmanship. Our public schools teach design and a glimpse of the crafts.



KATHARINE HUNLEY, LIKE THE ATLANTIC PAINTERS, CAN MAKE THE SKY PATTERN A PICTURE AND ITS MAIN MOTIVE.

From this matrix of art appreciation are arising artists who will one day form a native Southland School of Art. The desert will play its part and our art will be distinctive. See the beginning of this



BEFORE THE GLOWING COLOR OF THE PAINTED CANYON KATHARINE HUNLEY PLACES A LIVE OAK, MAKING A SCREEN OF CONTRASTING COLOR WHICH ENHANCES THE BEAUTY OF THIS "WONDER OF THE WORLD." PHOTOGRAPHS BY BAILEY.

school in the work of Katharine Hunley whose lovely interpretation of June on Mount San Jacinto is reproduced on our cover this month. Carefully this artist—trained in Eastern schools in fundamentals but working hard for years in the environment she paints—selects the elements that will best express California's clear, dry atmosphere. But when she goes alone for days to paint the desert or the Grand Canyon, she is atune to her own local landscape and is not thinking what tourist may be pleased with her painting.

Before the glowing color of the painted canyon she places a live-oak, making a screen of contrasting color which enhances the beauty of this "wonder of the world." Another of this painter's studies shows that like the Atlantic painters, she can make the sky pattern a picture and its main motive. But the sky is her own sky and not that of the Eastern painter or one copied from some other local painter.

These are the elements from which the Southland will bring to a climax its desultory work in a native art. Better teachers in drawing, harder work at the figure and life class, and then the free air of California blowing through our studios. Blowing away tradition, excepting as it helps like the steps of a ladder. Blowing away our fear that we can't sell to the tourists and leaving us free to follow our own bent.

Desert Canyons

SHOULD an artist betray the allurements of his favorite sketching grounds to the ever curious public? This question comes to my mind as I think of what untold pleasure I derive from my annual sketching trips to the Desert Canyons of the Coachella Valley. These pearls of mental and spiritual pleasure that mean so much to me, and which I strive in my way to interpret in my water-color painting, —these one hesitates to cast under the feet of the unappreciative, they who have eyes to see but see not. For one may go to these canyons and see nothing, or he may go and see for himself the potentialities of a Paradise Restored.

Every spring for the past four years I have paid my call upon the desert and a few of its canyons, and each year the fascination grows. There is a suggestion of the South Sea Islands. There one finds the male mountains and the female desert united in one ecstatic, colorful, embrace. In these canyons one senses the primeval romance of the lost paradise. There one finds not only colorful, titan rocks and rushing water midst the undulating mingling of the desert grays and browns with the fresh tropical greens, but one with due reverence may view the procession of native palms and fancy them marching in stately and rythmic order down between the prismatic walls, waving their plumed heads in the breeze. Like a gigantic "Triumphal Entry" it is all there to inspire a symphonic composer, or a painter of mystic poetry.

HENRI DE KRUIF.



IN THE DESERT CANYONS OF COACHELLA VALLEY, AS PAINTED BY HENRI DE KRUIF, "ONE SENSES THE PRIMEVAL ROMANCE OF THE LOST PARADISE."

THE BIRDS OF THE DESERT

By THERESA HOMET PATTERSON

"No sound is uttered,
But a deep and solemn harmony pervades the hollow vale
From steep to steep."

Who hasn't likened the silence of the desert to the hush of a great cathedral. Next to its color that impresses one most. At noonday the color fades away and the glare of the sun on the sand is broken only by the scattering small-leafed or leafless shrubbery. In this battle with heat and drouth the plant can not afford the evaporation resulting from broad leaves. In the scant and shortened shadows such birds as there are are crouching, scarcely visible in their protective coloring. The bill is open, the eye less alert. There is a pause in that almost ceaseless quest for food during the burning noonday—a truce as it were, in which the fly is unmolested by the lizard, the lizard is safe from the Road Runner, the Road Runner need not fear being snapped up by the wild cat, nor he in turn by the eagle.

The Vultures never seem to rest. With them it is eternal vigilance, they are always a part of the sky, sailing in great circles for hours together without a flap of the wing. Propelled by some power unknown they become a part of the great silence and mystery of the desert.

It is only at day break that the Condor sails out from his mountain eerie over the adjacent valleys. Spiraling upward to twenty-five thousand feet he "listens in" at Heaven's gate but keeps his eye on the earth to which he drops at sight of food. With a wing stretch of ten feet he is exceeded in size only by his cousin—the Condor of the Andes. He looks like an old bald-headed man with an exaggerated nose, wearing a feather ruff about his neck, meditating upon his sins of omission. His reach exceeds his grasp for his feet are not made for seizing and carrying. He, like all vultures, is a scavenger, eating food where it is found and feeding the young by regurgitation. Whether vultures see or scent food is a question which their finding covered carrion might help to decide. The Condor, once plentiful in this state, is now a rare bird, having been the victim of poison intended for the enemies of grazing flocks.

The Eagles and Hawks, like the Vultures, can cover great distances. They can sleep in the high mountains, lunch in the deep canyons and dine in distant desert valleys. The Eagle feeds on the snake and then on a bird, or both at once, in case the snake has just swallowed the bird. This is meat and drink to him fortunately and he is quite indifferent to water.

The Owls and Bats come out of caves at night and our small birds can not even sleep in safety. The Elf Owl, who un-owl-like, wears no eartufts, uses holes made by the woodpeckers, especially in the saguaros, which become veritable apartment towers. The saguaro is the fluted column of the desert and where they are grouped they look like a ruined temple. The woodpeckers excavate, and the oozing sap hardens, making a varnished interior. No wonder our little Elf likes it for his home.

The Burrowing Owl lives in holes in the ground dug by himself if necessary, but he chooses those of the prairie dog and badger and isn't particular about his company, so they say. They have little fear and may be seen along the roads in day time.

The Cactus Wren builds his nest where bristling spines ward off enemies. The marvel is that he can get in without scratching out both his eyes. His nest is built with a roof and side entrance like the Verdin which builds in the thorn or crucifixion tree. Both birds build dummies or decoy nests which they use for roosts. The covered nest protects from the sun, and enemies of the air day and night. Wrens are fine singers the world over, bubbling with joy, but such a song coming out of desert places carries a thrill. When the full liquid notes of the Canyon Wren roll down the scale a soul is put into the canyon. The Rock Wren sings as he searches the barren canyon walls for spiders and bugs.

The Thrushes are among the finest singers. They greet the morn and sing the day to sleep, trilling, and trying new melodies and old well into the night. True to the desert spirit they are brilliant morning and evening and quiet through mid-day.

The Horned Larks are a part of dusty roads. In companies, except when nesting, they fly just ahead of the car settling and rising again in playful manner. Their song happy and plentiful at all times is sung Sky Lark fashion in courting season. Babies are hatched under the sage brush, and the first lesson is in dust bathing. Two little bunches of feathers, raised and lowered at will, give them their name, and their funny appearance is increased by a drooping dark line from the bill looking like an old-fashioned moustache. In contrast to this road flyer is the Road Runner whose ancestors must have been trained for the Olympic games else he could not feed on the lizards that run as swiftly as a cloud shadow. When an attempt is made to pass him he shoots ahead like a Pierce Arrow with his sidewise gait, keeping one eye on the road and the other on his pursuer. Turning out he stops so suddenly that he would skid his tires if he had any. With top-not raised and open mouth his hunger battles with the desert.

Gamble Quail are not confined to one section but they love the boulders along the foot of the mountains and travel long distances for water, chatting as they go in happy companies and eating grasshoppers, ants, wild grain and berries along the way. They roost in trees as the animals that hunt by night would not miss such a delicious morsel.

Nearly every desert plant has some protection—spine, thorn or odor. Nothing but the Sage Hen and Jack Rabbit will eat the sage, and furthermore the Sage Hen eats the cactus fruit, drinks the alkaline water, keeps her back warm with a snow bank in winter and sets 22 days in the broiling sun of the Great Basin in summer. The new chicks shake the shells from their backs and without a bit of instruction from mother dash after bugs and twigs. At night mother is the hub from which the little heads protrude as numerous as the spokes in a wheel.

Where a little water comes to the surface and willows appear, there will be Red-winged Blackbirds and Yellow Warblers and perhaps a Phainopepla and Song Sparrow. There will be Fly-catchers, by chance a Meadow-lark. If

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CALIFORNIA'S ETCHERS

By ARTHUR H. MILLIER
Etcher and Curator
CANNELL and CHAFFIN GALLERIES

ON LOOKING over a representative group of prints by California etchers, it is at once apparent that those artists in our midst who have chosen the copper plate as their medium of expression, follow strong personal tendencies, showing no sign of a "school" in their styles. Pausing to consider the comparative youth of this art in the West, we are amazed to meet in these prints accomplished craftsmen who have "arrived," unhampered for the most part by tradition, at the forefront of American etching.

Five marked personalities stand out of contemporary Californian etchings, though it is not impossible that among those whose work is



ONE OF THE OLD HOUSES OF SENORA-TOWN, ONCE THE HOME OF ROMANCE, NOW A CONTAINER OF GROCERIES. AN ETCHING BY ARTHUR H. MILLIER.

less striking may lie more subtle artists whose work will prove the most attractive to connoisseurs of the future. The five, however, with whom the present article deals are: Armin Hansen, Miss Loren Barton, Roi Partridge, John W. Winkler and Ernest Haskell.

Haskell commenced to etch in Paris in 1910. Previous to his first essay in this medium he had already achieved fame as an illustrator for Collier's and the New York papers. His portraits of stage folk, particularly that of Mrs. Fiske, had a great vogue, so that he came to etching with a splendid background. His first etchings were tiny prints remarkable for their freedom and delicacy. Here was an etcher born in the fulness of his power, achieving at once his "Paris Set," prints so charming and so delicate that they are today unobtainable on the market. Only one set is known to exist in the West. They consist of brief sketches of children, cabmen, old bonnes, street corners, touched in with the sensitive point of an intuitive etcher. Subsequently, in Monterey and San Francisco he developed an unusual manner which, combined the restrained use of the graver with the freedom of the etched line, producing such beautiful prints as "Baby Sequoia," and "Wildcat Canyon." His "Hilltop" is a stipple engraving, a work requiring such sustained interest as is rarely encountered in a modern etcher. Essentially an impassioned craftsman, he has experimented with every method of producing prints from copper, and is now occupied with original mezzotints of very indiviudal character.

John W. Winkler has immortalized San Francisco's Chinatown and the quaint Spanish and Italian tenements of Telegraph Hill. At the suggestion of the well-known print dealer, Mr. E. H. Furman, of San Francisco and Los Angeles, Winkler, who had already become known as a painter, essayed his first etching in 1915, inspired by the interest in etching prevalent during the Panama-Pacific International Exposition. His career as an etcher was by no means an easy one, but with unflagging zeal he set himself to master the new medium. He lived almost in the heart of Chinatown and steeped himself in the peculiar atmosphere of this little Orient in the West, and slowly but surely a series of etchings grew which have since become known and loved throughout the nation. After his first exhibition, which was very successful, instead of drawing out the money for current necessities, he devoted the proceeds to the purchase of the finest Rembrandt etching obtainable for the entire sum brought in by the sale of his prints. This etching, "The Triumph of Mordecai," he hung above his work table, and when he found himself suffering from what he called "over-confidence," it was only necessary to raise his eyes to the work of the master etcher and he would in a spirit of reverence and humility recommence his labors. This throws much light on the character of the man who, through continuous concentration, has achieved a knowledge of the art of etching second to that of no American etcher. Some of his finest plates are, "Old Wharves of San Francisco", "The Delicatessen Maker", "Oriental Alley", and "North End of Telegraph Hill".

Roi Partridge, like Haskell, first felt the magic touch of needle on copper in Paris, where in 1909 he shared a studio with the eminent American etcher, William Auerbach Levy, and in the intervening years he has produced a series of etchings in which the personal quality is remarkably constant. He does not seem to change much, this vigorous etcher, though his motifs show plenty of variety. The same broad, dramatic handling, the same love of decorative masses, and a passionate intellectuality assert themselves in all his plates, whether he be concerned with the towers of Notre Dame, rising amid misty Parisian skies, or the cold fury of northern gales blasting the pines about the aged head of Mount Takhoma. In such a colorful tour-de-force as "Hillside Quarry", San Francisco, or the warmer drowsy prints done in Southern California, the same personality is evident. The first requirement of the artist according to Nietsche is that he should know, "who he is, himself." Roi Partridge is an etcher who, judged by his work, has much self-knowledge, and that is why he has always something interesting to tell us.

Loren Barton is our very own etcher. Already a talented painter and draughtsman, it was only a few short summers ago she took up the fascinating pursuit of acid and copper. Her etching, like her personality, is always delightfully feminine. Deeply impressed from early childhood by the elusive beauty of Whistler's canvasses and prints, her faculty for elimination and centralization was already highly developed and she was from the beginning free to bend her efforts toward that thing coveted by etchers—quality. This, as many a delicate and sensitive print testifies, she has achieved. Her drypoint portrait of George Arliss as Disraeli, brought her national fame and many connoisseurs have included first prints from her plates in their collections. She was recently occupied for some months on a series of etchings for Henry E. Huntington of his estate, prints which one hopes will be publicly exhibited before long. Her subject



"MANUEL." AN ETCHING BY LOREN BARTON, LOS ANGELES, WHICH IS THE SENSATION OF THE ART SEASON AT CANNELL AND CHAFFINS. THE YOUNG CABALLERO, HIS EYES NARROWED ALMOST TO SLITS, LOOKS OUT AT YOU FROM THE SHADE OF HIS HUGE SOMBRERO. HIS CLOAK FOLDS ABOUT HIM WITH THAT ARISTOCRATIC DISDAIN THAT PROCLAIMS THE TRUE SON OF SPAIN, AND FROM HIS LIPS DROOPS THE UNFAILING CIGARETTE



THE SARDINE BARGE, AN ETCHING BY ARMIN HANSEN, SAN FRANCISCO, AWARDED THE LOS ANGELES GOLD MEDAL AT THE FOURTH PRINTMAKER'S INTERNATIONAL 1923. THIS MEDAL IS GIVEN BY THE LOS ANGELES CHAMBER OF COMMERCE

matter includes old buildings in the French Quartier of New Orleans, "The Hudson River," San Francisco's Waterfront and Chinatown, and Old Los Angeles, its Spanish and Chinese quarters.

Armin Hansen, son of California, man of the sea like his Norse forefathers, has broken into the ranks of the nation's foremost etchers, with a series of tiny prints of such outstanding quality that they are instantly recognized wherever prints are loved and understood. He has etched for some years, but his work bore the marks of the painter rather than the etcher, of the artist working in mass rather than in line. Now, however, his needle runs over the plate with a living and expressive line that is the envy of his fellows. Air, moist with spray, wet sand mirroring the sky, sea gulls riding the wind, and calling with half human voices, these set the stage for his rugged, weather-beaten fisher-folk of Monterey whom he paints and etches. Sea-going man himself, he knows his people and boats, and in those tiny plates, drawn, bitten and printed with all the tenderness of a strong man, makes them live again amid the elements. "Storm", with waves beating wreckage against the sand, where stand the anxious watchers gazing at Fate and the relentless ocean, is perhaps his masterpiece—yet it measures only three inches by two and one-half inches. "Types" and "Wrecked" are of the same vein and quality. Of Hansen we may say with perfect surety that the continuation of such work will assure him his place among the great etchers of our age. The Fourth Printmakers' International recognizes his importance by awarding him the Los Angeles gold medal for the best print in their exhibition, his "Sardine Barge," a very fine etching, though to my mind not quite achieving the quality of his tiny drypoints.

HISTORICAL SKETCH OF REDLANDS WATER SUPPLY

By G.S. HINCKLEY
City Engineer

IN 1774 the Anza expedition consisting of 240 person left Sonora, Mexico, to travel by paths unknown to the San Gabriel Mission. As they made their way from the Colorado River by way of Yuma and came through the mountain ranges, there spread before them what we now know as the San Bernardino Valley. Except for the Santa Ana River threading its way westward, it must have seemed an absolute desert. The change to the verdure-covered gardens and citrus groves of today is due primarily to one thing—water. The development of water in this valley is a fascinating story, still to be written.

In 1810 a mission settlement was made at Politano, near Bunker Hill, and a little later one of greater permanence at Old San Bernardino. These missions were designed as supply stations for the route between San Gabriel Mission and Old Mexico.

Exactly one hundred years ago, in 1822, under the direction of the Mission Fathers, the Indians built the Mill Creek Zanja. This ditch is still as good as ever and its waters continue to irrigate the groves west of Redlands. In the early days, it was wont to overflow and flood the streets of Redlands, but now it is bridged until one would hardly know it is there. Its clear water and tree-lined banks have brought pleasure to hundreds of people, in addition to its primary object of irrigation. Surely we owe a lasting debt to the sturdy Indian laborers who dug this pioneer irrigation project through seven weary miles.

The year 1812 was the year of earthquakes. At this time the hot springs of Urbita burst forth, causing the superstitious Indians to kill the fathers and destroy the mission buildings at Politano, which had survived the earthquake. The Old San Bernardino mission continued to exist, its fields watered by the zanja, until 1833 when the California missions were secularized.

The San Bernardino Rancho came into possession of the Lugo family and from them it was purchased by the Mormon settlers in 1851. The population increased but slowly and their habits were simple so that there was little necessity for water development. However, they at once utilized the old zanja for watering a vineyard in Old San Bernardino which they held as common property. On Lytle Creek they had 50 acres laid out in one-acre tracts and irrigated by open ditches.

After the departure of the Mormons, the settlers continued to use what ditches there were and gradually others were added, such as the Timber Ditch near the head of the Santa Ana on the south side and the Cram-VanLeuven and Berry Roberts ditches. During this period the waters of City Creek were taken to the bench lands of Highland and water from the Santa Ana was taken in the Highland ditch to the East Highland ditch to the East Highland Mesa. Land and water companies were formed, the Redlands Water Co. being started in 1881. These and other comparatively simple beginnings bring us to the more ambitious project of the Bear Valley dam.

Bear Valley, associated with romance and the gold fever, is still

(Continued on page 24)



"WITH THEIR FEET IN THE WATER, THEIR HEADS IN THE SUN." ACCORDING TO ARABIAN AGRICULTURIST'S DIRECTIONS FOR GROWING PALMS, THE NATIVE PALMS OF CALIFORNIA FLOURISH IN ROCK-BOUND PALM CANYON A NATIONAL MONUMENT. PHOTO BY ALCYON ROBINSON.

SOUTHLAND

Makers of Homes

EDNAH ROBINSON AIKEN has written a great book in "The Hinges of Custom" (Dodd, Mead and Co.). As a work of art it would doubtless have been greater if the background had been subdued and the grand line in fiction emphasized by a sweeping portrayal of the two main characters, carried through the book on the swift current of the author's thought.

But it is the background of present world unrest that is really the important matter. The age-old relations of husband and wife, employer and workman, lord and vassal are loosening, leaving the atoms of civilization's progress free to take up new positions in the great electrified solution of human thought and ideals. It is as a picture of our time in its restless search for the right way out of slavery, that this book is worthy of the place it has made for itself in fiction of the day.

Character after character is passed in review before us, circumstance after circumstance emphasizes the fact that everybody is restless under bonds that are man-made and selfish.

Hints, to be sure, are given in this hurried treatise, of what marriage is for. Memories of what a home his mother made for him and visions of what his own might be with the right woman come frequently from the chief character in the story. And these hints, put into a man's mouth by a California woman writer, exemplify ideals of a comradship between man and wife that is peculiarly Californian.

Tradition and custom have less weight with the descendants of men who cut themselves loose from all that when they trekked across a continent eighty years ago. Out of that exodus California has learned to judge a man by character rather than by stock and yet expect to find character in stock. Freedom of the new west also makes for freedom in marriage. Not free love as reported from Russia, but freedom from the old idea of ownership of one human being by another.

Out of the welter and talk and discussion women themselves are solving the problem, teaching their sons to look womenkind in the face as equals, and bringing up their daughters to be independent individually but in the community life, makers of homes.

The Pasadena Plans

ONE who knew the town of Pasadena in the early '90s has compared its present appearance to that of a beautiful woman, well groomed and daintily gowned, yet undeveloped by any deep intellectual emotion. That this development is now in process of attainment is evident to those who are interested in the plans now shown at the city hall—the result of a year's work by the Chicago firm of Bennett and Parsons.

Beautiful women are prevalent in California. The climate produces them and they come well groomed from Chicago. Beautiful, well-cared-for towns dot the landscape of the southland of the Pacific. When "Southern California" was a separate entity it was purely a show place, cleaning its streets and polishing its door knobs to receive its guests, the tourists. The same rules which made Pasadena famous, the same procedure and propaganda which filled her hotels and boarding houses and made every citizen a realtor, have now been copied by every town of size in the San Gabriel Valley; and, dropped down blindfolded into the center of any town on the boulevards, one who knows them all superficially could not tell his whereabouts—for they all look alike, in their first stages of development.

To preserve its identity, therefore, and to make itself a crystallized, centralized city, distinctly not a part of a great amorphous settlement, Pasadena has set herself the task of leading again in civic betterment and has begun to evolve a city plan which cannot be imitated because it is Pasadena herself, grown up into a gracious individuality through the building of a civic center which "fits her like a glove."

Santa Barbara Gives One-Act Plays

SEVERAL years ago a young man wrote some one-act plays which were so good that they were immediately and consistently refused by the "commercial" managers and producers of Broadway. This in itself was high recommendation for any piece of work accomplished and was a distinct step forward. Having had his work refused, the young man offered the plays to a little theater, struggling manfully to produce plays among the lobster-pots and nets of a New England wharf-house. The plays were taken, produced and in theatrical parlance "knocked 'em off their seats." The young man was one Eugene O'Neill and the little-theater group was the Provincetown Players.

The production of these first sea stories by O'Neill, in a storage house for fish nets, crates and tackle, on a dock in Provincetown, with the salt tang blowing in through the cracks and the breakers smashing just beneath the crude stage, marked the beginning of the rise of the theatrical short-story. The roar of the salty winds outside the Provincetown fish house and the beating of the waves below were symbolic of the storm which was soon to break around the managerial reefs of Times Square, roll in a surging tide up Broadway to about opposite the Winter Garden and burst in a relentless flood all over the country.

For, in spite of all maledictions, deep-throated cursings and sundry other expressions of ill-will against the "commercial" managers, these managers, up to the present, catering to tastes and intelligences of twelve-year old children, knew what was good for them and consequently the one-act play, not a curtain raiser any more but a legitimate production, began to receive attention.

And now, here in California, in Santa Barbara, three of the great one-act plays, that form of dramatic writing which Americans do better than anything else, are being presented—"Ile," by Eugene O'Neill; "Aria da Capo," by Edna St. Vincent Millay, and "Big Kate," by Charles Frederick Nirdlinger.

An interesting point of the play "Ile," is that Nina Moise, who directed its first production in New York, by the Provincetown Players, is directing the Santa Barbara presentation and Ira Remsen, who played in the piece is now technical director of the Moise production.

In "Aria da Capo," carnival atmosphere, confetti, pink ribbons and lavender Pierrots embellish, or at least surround, one of the greatest one-act plays ever written. A tragedy of fighting nations, a biting satire on the whimsical couple, The World and His Wife, are served up on a bon-bon dish, flanked by macaroons and sparkling wine (Mr. Volstead to the contrary). Gordon Mendelssohn, an actor of long experience, once playing with Richard Mansfield in the American production of "Peer Gynt," with Ben Greet and in the chronic success, "Peg of My Heart," has journeyed to Santa Barbara to help produce this magnificent bit of irony and to take the part of Pierrot. Young Mendelssohn, for he is young and rich in modern thoughts, played the part in a Detroit production of the piece and returned to the stage after a long retirement to do it, drawn back because of the very worth and the immensity of it.

"Big Kate" they say is also delightful but I do not know it, except from a reading. That much, however, was delightful and it is by the man who wrote "Madame Pompadour" for Julia Marlowe, "First Lady of the Land" for Elsie Ferguson and "The World and His Wife" for Faversham.

Anyway, here is the one-act play, come to Santa Barbara and to California, in its best form. It started in New England and has reached the Pacific coast. It is no frantic attempt to advertise if we say that the little plays, beautifully written, strong and vivid as a flash of light that strikes the eyes and is gone, will be superlatively staged. The Community Arts Players do things that way. And may the refreshing salt breeze that blew success to O'Neill and aired out the managerial offices of Broadway waft success to the players and their good work for giving us good plays on the Pacific shore.

EDWARD SAJOUS,
Of the Santa Barbara Community Arts Association.

OPINION

Memorial Day

WITH all that it means to nations, communities, individuals, Memorial Day bids us pause in our daily work and sum up the world's gain while our own hearts are bowed in misery.

Simplified to its elemental bareness, the war which the present generation has just gone through revolves itself into this historic fact: Throughout past ages civilization, perfecting its armor and appliances for war, had mastered the brute force of savage races and had reacted to the point where brute force epitomized in a single nation had gathered unto its bosom all those perfected instruments of war and turned them on the rest of the world. Realizing slowly what had happened, allied civilization rose to the terrible task of defense against brute force armed to the teeth with modern appliances; and at the sacrifice of the flower of its youth, the joy of life, and all that goes to make for tolerance of nationalism, civilization fought for existence, dethroned all warlike leaders and stripped brute force of its disguise and chained it.

Exhausted by the struggle and wearily gathering together the broken strands of faith, the tired world sets aside a day to thank in deep gratitude those who, living or dead, gave themselves to the defense of all that is worth while in this age.

Those who went to war with the hope in their hearts that this great struggle might end all war are disappointed because nothing is being done by our country to consummate our promises. In no better way can we celebrate Memorial Day than to move as a nation toward this consummation of a League for Peace.

The fact that this last war was the largest and most terrible of all wars does not prove that warlike qualities are commendable. Rather is the making of war now considered a disgrace—no longer to be boasted of as the Roman conquerer boasted, or as the savage counted the scalps at his belt.

Fortified and encouraged by this thought of actual gain in race righteousness, we may capitalize our moral progress by giving it the stamp of authority. Institutions—the standardizing of ideals—are the mileposts of democratic progress. Leaders may be able to stand alone and be able to be firm in their convictions; but a whole people or a civilization must erect a monument to its declaration of principles. Such a monument the world is now erecting. Slowly, with infinite pains and multitudious contributions, the thought of the world is crystallizing into a compact between the nations of the world whereby they will pledge themselves not to strike at each other when they disagree, but so to organize internationally that the machinery of international law may function throughout the earth and nationals dwell together in unity as they do in the United States of America.



WAR MEMORIAL, BERT W. JOHNSON, SCULPTOR.
"DID WE FIGHT TO END WAR? THEN END IT."

Into the fire beneath the "melting pot of nations" has been thrown race prejudice and hatred. Tried in this intense heat national characteristics disappear in vapor or shine forth as pure gold.

The House of the Veterans

THE present effort of the Pasadena Post of the American Legion to secure a club house and memorial building is highly idealistic and should receive the cordial support of all public spirited citizens.

The American Legion has secured subscriptions from its own membership for over $40,000 and with this money has purchased a lot on North Marengo Avenue—opposite the Y. M. C. A. This lot will face the avenue leading to the new Civic Center. It is now proposed to erect a beautiful building on this lot at a cost of from $100,000 to $150,000 which shall combine the features of a memorial building and a club house for all ex-service men. The public is asked to provide the building and the Legion will give the lot to be held in trust during the life of the American Legion. Upon the death of this organization the property will revert to the city for patriotic uses. This project should commend itself to the citizens of Pasadena fro mevery point of view.

First, from the artistic point of view—This building will be a distinct asset to the architectural beauty of the City. It will have a dignified monumental front of Class A construction facing the future Civic Center. Another striking feature of the building will be the patriotic foyer which will be the main entrance to the building. Opening off of this will be rooms for the G. A. R. and Spanish American War Veterans. The rest of the building will be devoted to the uses of the American Legion.

Second, from the standpoint of sentiment—A city or nation that fails to honor its heroic dead is lacking in those qualities that make for national greatness. We of America are too much devoted to the accumulation of wealth to give thought to the artistic and finer things of life. How different are the French in this respect! Already—despite their great poverty and political difficulties they have reared many beautiful monuments in commemoration of the heroic deeds of their people and their Allies. While America has done little or nothing in the way of memorializing her honored dead.

Third, from the unitarian point of view this memorial building would be a good investment for the City of Pasadena. The city has little to boast of in the way of public buildings and nothing is more needed to give character and dignity to the city than artistic public building. Moreover, this building will stand as a symbol of patriotism and will be a center for the patriotic activities and good government efforts of the citizens. Every loyal and patriotic citizen should subscribe to this Memorial Building.

TOWN AND COUNTRY COLLEGE FUNCTIONS

By ELLEN LEECH



THE CHILDREN OF THE HOTEL DEL CORONADO SCHOOL DRAMATIZE THEIR GEOGRAPHY AND HISTORY LESSONS IN A MOST DELIGHTFUL MANNER.



IN TAHQUITZ CANYON WITH CHARACTERS OF THE DESERT PLAY TO BE GIVEN IN THE HAUNTS OF THE REDMEN OF CALIFORNIA

"When the pepper-tree trails her lace in the dust
And the roses rest;
When at dawn and at dusk the frogs whir in tune
And the rain-gods jest:
It is June, white June!"

AND June is more or less dedicated to the youth of the land. Whether it marks the end of the course for the dignified college graduate, in cap and gown, or that portentous first week of vacation to the prancing youngster and his kiddie car, it is a momentous month to those within the school age, and one eagerly anticipated throughout the year. No matter how pleasant the school days may have been, the new paths are always alluring and hold small trace of the lurking drama around the corner. And even if the presence was suspected drama presents no terrors to the present day student, he is well acquainted with her in all her phases. In fact in the dry as dust atmosphere of the class room the one flower that thrives and blooms apace, reaching fruition early in June is the Rose of Drama, giving her perfume and shedding her petals indiscriminately.

In practically every school and college in the country dramatics are fostered and new and latent talent is being discovered. When the young students of a school, almost kindergarteners, are taught their history and geography hy the aid of costume and drama, it is not to be wondered that as a State we produce dramatists and actors of drama; it is the natural sequence.

It is not surprising then when the various Departments of Dramatics are called upon to produce talent commensurate with the production of the highest type of drama, they never fail to satisfy the demand.



A DETAIL OF THE ARCHITECTURAL ELEMENT IN THE GREEK DRAMA, "AGAMEMNON."

At one period in the history of the country pamphlets were issued with short and rather inane plays suitable for production by schools and adapted for college classes, but now we attempt and achieve the highest type of drama and it is always done extraordinarily well. Everything attempted is not only well done histrionically, but the stage settings, the costuming and the lighting effects compare favorably with any of the legitimate stage productions.

A case in point was the staging of "The Agamemnon of Aeschylus" by the Greek Drama Class of the University of California at Los Angeles last month. The sets were designed by the architectural department, the costumes were made by the members of the Greek class and home economics, with a view to producing the most harmonious color effects, and the lighting arrangements designed by students, also members of the architectural department, completed the perfect ensemble. The play was directed by Miss Evelyn Thomas, was the sixth annual Greek drama she has produced, and was in every sense a charming production, not only because of the well designed setting but because of the remarkably well sustained Greek atmosphere.

The California Institute of Technology at Pasadena is so well and so favorably known as an institution of the most erudite learning that we are prepared for an intense tragedy when they announce a play and are delighted beyond measure when we find they are providing musical comedy. When a college strictly masculine in attendance can give a fantasy so frothing with femininity, we are convinced engineers and scientists have a softer side than we suspected.



THE CAST OF "THE YELLOW JACKET," PRESENTED BY POMONA COLLEGE MASQUERS SOCIETY, DURING THE SPRING SEMESTER.



THE WATER SPRITES IN ONE OF THE EXQUISITE GROUP DANCES OF THE MAY MASQUE AT POMONA COLLEGE, CLAREMONT.

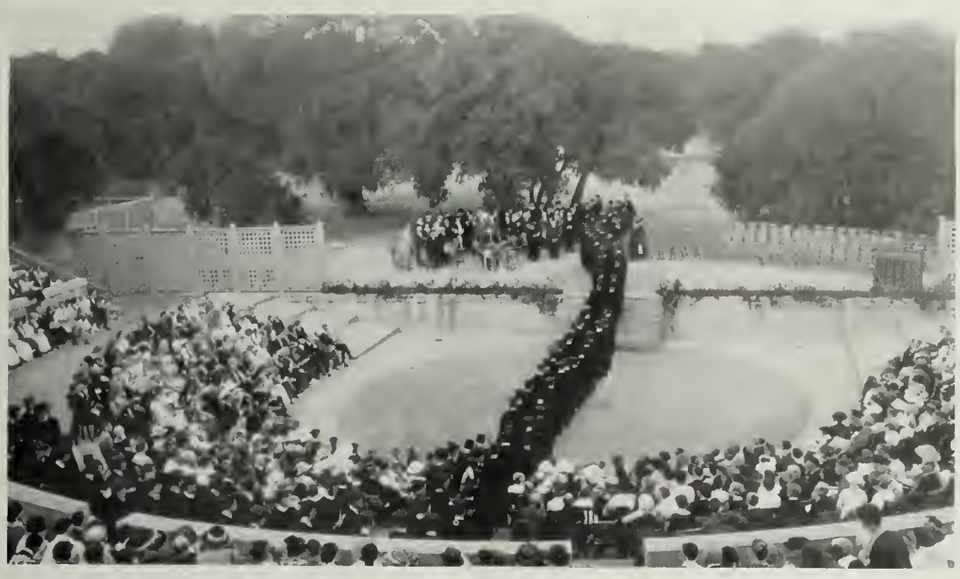
"The Atomizer" proved the contention of the President of the Student Body that the men could not only build bridges but bridge the chasm between the hard facts on which they thrive and the lighter, more artistic side of life. William L. Stanton is the author and director of the comedy, the music for which was written by Lawrence Cook of Occidental College, and the orchestration done by Mrs. Estell Minckler of Pasadena.

A resume of the dramatic work at Pomona College gives a good indication of the general accomplishment throughout the year at a modern college. Under the Department of Dramatics three plays were given during the past year which show the extent of the training and the ambition of the students. "The Famous Mrs. Fair," "Othello,"—this Shakespearean play given as a number of the music and lecture course of the college—and "The Man from Judah," a religious dramatization of the Book of Amos, given under the joint auspices of the Dramatic Department and the Department of Religious Education.

Beside the Department of Dramatics, there are Class productions and Masquer productions, as the Pomona College Masquers Society is an organization for the development of the dramatic talent of students. This organization presented "The Yellow Jacket" during the winter, and the class of 1924 presented "Mr. Pim Passes By." The Masquers Society also presents a vaudeville show, directed by Harold Harvey, a student in the college, which includes clever skits and pantomine.



THE EXQUISITE WORK OF THE CHORUS IN UNFOLDING THE TRAGIC STORY OF AGAMEMNON TURNED TRAGEDY INTO BEAUTY.



THE IMPRESSIVE ACADEMIC PROCESSION WINDING ITS LENGTH INTO THE OPEN AIR THEATRE AT POMONA COLLEGE, CLAREMONT.

The Senior Class play is usually original with the students but this year is a departure from the general custom, and they will use Justin McCarthy's "If I Were King." This makes an ideal presentation for the Greek theatre as it is filled with romance and affords opportunity for suggestive rather than realistic stage setting. The director, Houseton Peterson, a former Pomona student, plans to stage two acts in the "pit," which is a new venture.

A particularly unique feature in connection with Claremont is that there is no commercial movie house in the city and the movies are entirely controlled by Pomona College under the direction of Dr. R. D. Williams. The highest grade productions are put on in Holmes Hall every Tuesday and Wednesday evening with a mere nominal admission fee of 15 cents. In connection with this one-act plays are occasionally presented. These plays are of two types—those written by the students under the direction of the Department of Dramatics, and others selected as try-outs for students who are candidates for the Masquers Society. These are prepared and put on with absolutely no expense whatever to the participants, the expense being covered by the funds received from the movie productions. This gives opportunity for the development of the student dramatic talent of the institution and is perhaps a feature that is not found in connection with any other college in this section of the country.

The value of college training in dramatics was amply proved by the recent successful presentation of "The Follies of Pasadena" by the Community Players, as the majority of this community organization are graduates of the local colleges and high schools.



DEAR LITTLE "DOROTHY" OF THE DIMPLE, ACCORDING TO MUSICAL COMEDY, BUT THE HUSKY H. C. SHEFFIELD IN COLLEGE PARLANCE.



"MISS EVA," THE CHARMING CHAPERONE OF "THE ATOMIZER" IN EVERYDAY LIFE. "DICK" OF THE TEARING, RARING, ROARING MOTOR BIKE, AND OFFICIALLY RICHARD SEARES, SON OF MR. AND MRS. FREDERICK H. SEARES OF THE MT. WILSON OBSERVATORY.



THE SLIGHTLY SERIOUS BUT NONE THE LESS DANGEROUS SIREN OF "MISS EVA'S" CLASS, KNOWN TO CAL-TECH AS HOWARD TACKABURY.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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THE DISABLED VETERANS

Studying architecture at the Southern Branch University of California are some seventy veterans, disabled in the late war. These men are fighting their way back to health and are striving at the same time to fit themselves to fight life's battle—to compete as draughtsmen and architects with the rest of us. Pitifully handicapped as most of these Government trainees are, it is obvious that the broadest and most comprehensive training that can possibly be obtained for them, is none too much.

Unfortunately, these veterans are being trained under the auspices of the United States Veterans Board—a great, top-heavy, utterly soulless political machine, reeking with inefficiency and autocratic bureaucracy, and overflowing from top to bottom with a magnificent array of little men. An order for economy has apparently been sent out from Washington. The local bureau, which we are told numbers in excess of five hundred employees to care for the local 3500 trainees, and which occupies the entire luxuriously furnished second floor of the Pacific Mutual Building, decided that the best road to economy would be to cut down the training period of the veterans. And so a so-called course in architecture—one of which was for a "designing draftsman" and allowed but one and a half years of University training, without either free hand drawing or design—was "composed" by the Veterans Bureau, and forwarded to the University with the statement that "it should be given every consideration, looking toward its adoption at your school." An accompanying letter stated that these courses had been approved by several local architects, who, upon being interviewed, stated that they had been entirely misquoted. Later, the courses of study proposed by the Veterans Bureau, and also a comprehensive exhibit of the work of the Veterans, were submitted to about twenty local architects, including David Allison, Kenneth Carpenter, H. C. Chambers, Styles Clements, Walter and Pierpont Davis, Donald Parkinson, Lloyd Rally, Sumner Spaulding, Jess Stanton, Paul Williams, Carlton Monroe Winslow and A. C. Zimmerman, practically all of whom wrote letters to Dr. E. C. Moore condemning the Veterans Bureau course as hopelessly inadequate and commending the course now in force. Dr. Moore answered these letters, stating that the University was under contract with the Veterans Bureau to give instruction as the latter dictated. The disabled Veterans were then forced to carry their own case to the regents of the University. They are carrying it to every civic organization in Southern California, to senators and congressmen, and to the White House,—and they will of course win.

The pity of it all is that the disabled Veterans must keep on fighting—not just for health, but for the right to be properly rehabilitated, which the people of the United States, through Congress, have granted them. The Veterans Bureau is apparently quite satisfied if it places the Veterans in any position where they can earn an "existence wage"; it cannot be concerned with sufficiently equipping these unfortunate heroes so that they can climb after their training period has come to an end.

Our interest as a club is not simply that we want to avoid being burdened professionally with half-trained disappointed men. The recent war is not so far away from most of us that we can forget what the majority of these Veterans have gone through. Are we going to help them fight this battle—or better still, shouldn't we fight it for them?

THE CLUB LIBRARY

Abraham Lincoln said "I will study and some day my chance may come". We have a lot of little Abrahams in our club, who would like to study Design at the Architectural Club Atelier.



Office of the Club, 818 Santee Street

Now eighty years ago books didn't cost much, and anyway, all you needed was the bible, Shakespeare or Upton Sinclair. So after all, Mr. Lincoln's problem wasn't such a terribly difficult one financially.

Our young club members should have at least five thousand dollars worth of books to enable them to properly study design. But even an architect will see the impracticability of such a solution, because all of these young students aren't spending their spare time working for Meyer and Holler. It would seem that a simple solution would be to establish a real library at the club for the common use of all the men studying design.

This is our seventh monthly bulletin, and each month we have bowed on bended knees in humble supplication to our readers, the prosperous architects of Southern California, and begged for books. We've offered nothing but a reward to a stricken conscience in some issues, and in others, unlimited publicity. We've consulted oracles, soothsayers, engineers and building companies—yet we are still quite bookless. Some people had the temerity to tell us why they couldn't give us books:—our door didn't have a good lock on it, we weren't insured, didn't have a librarian, etc., etc. So we did everything—locked the doors, hired a librarian, and even accomplished the etc., etc. We called the bluff of the book givers, but received practically no books, other than those that we ourselves gave to ourselves.

There could of course be no conclusion to this particular article.

WEEKLY EXECUTIVE MEETINGS

Directors and members of the Executive Committee are reminded that executive sessions are held in the office of the President in the San Fernando Building every Monday at 5:15. The officers of the club are extremely faithful about attending these meetings, at practically every one of which important details of club management and policy are discussed. The counsel of the directors and the majority of the members of the Executive Committee would no doubt be of great assistance. We can't say this with any degree of certainty, because we've only once had the pleasure of receiving any of it. However, we're willing to give it a try-out.

THE ENTERTAINMENT COMMITTEE

As a club, we should indeed be grateful to Mr. Julian Garnsey for the excellent speakers that have addressed most of our meetings, and to Mr. Lloyd Rally for our interesting Saturday afternoon trips. Dr. Verne Knudson, who addressed the May meeting on "Acoustics" gave one of the most interesting talks of the year. He proved, much to the surprise of those present, that the majority of the buildings that are acoustical failures could have been saved with about fifteen minutes spent on a comparatively simple formula. Mr. Gordon Whitnall gave an extremely interesting discussion on our civic center problem.

We have been extremely fortunate in having the active co-operation of our older members in the business of making the meetings successful. Messrs. David Allison, A. B. Benton, Harwood Hewitt, Sumner Hunt, Myron Hunt, Sylvanus Marston, Carlton Winslow and Wm. Woollett have addressed us during the past year. Mr. Reginald Johnson is to speak at the June meeting on "Psychology in the Draughting Room". Messrs. Edwin Bergstrom and Garrett Van Pelt, Jr., have been asked to address the Summer meetings.

ASSESSMENTS AND DUES

Notices regarding the assessment of a dollar and a half should by this time be in the hand of all club members. This tax, discussed in the March meeting and voted upon at the April meeting ,is to cover the cost of furnishing the club quarters. Several hundred dollars worth of furniture, lighting fixtures and chairs for the meetings, and general equipment, were ordered early last Summer. For the greater part these items have been paid for, but the business of borrowing cash for such expenditures from current funds, has left but little cash on hand.

Members are urged to be more prompt about paying dues. Nearly twenty members are now in arrears, and have not only received their final notice from the Treasurer, but a personal letter from the President. With the new members brought in at the last two meetings, the membership will probably exceed four hundred. We should soon be in a position to buy books for our club library from our club funds, which added to those the local architects are giving, should constitute a big stride forward for the club.

A MODELING SCHOOL

Mr. Humberto Pedretti, who assisted Mr. Wm. Lee Wollett in the sculptural interpretations at the new Graumans theater, has opened a school in architectural modeling and the making of architectural models, at 1711 Cahuenga Ave. Mr. Pedretti is himself an architect as well as a sculptor, but is devoting all of his time to the latter art. He practiced in Europe and in Mexico many years before coming to Los Angeles, and is a welcome newcomer to the local art colony. As a fellow-member of our club, we wish him great success in his new adventure, and many of us will doubtless become his pupils.

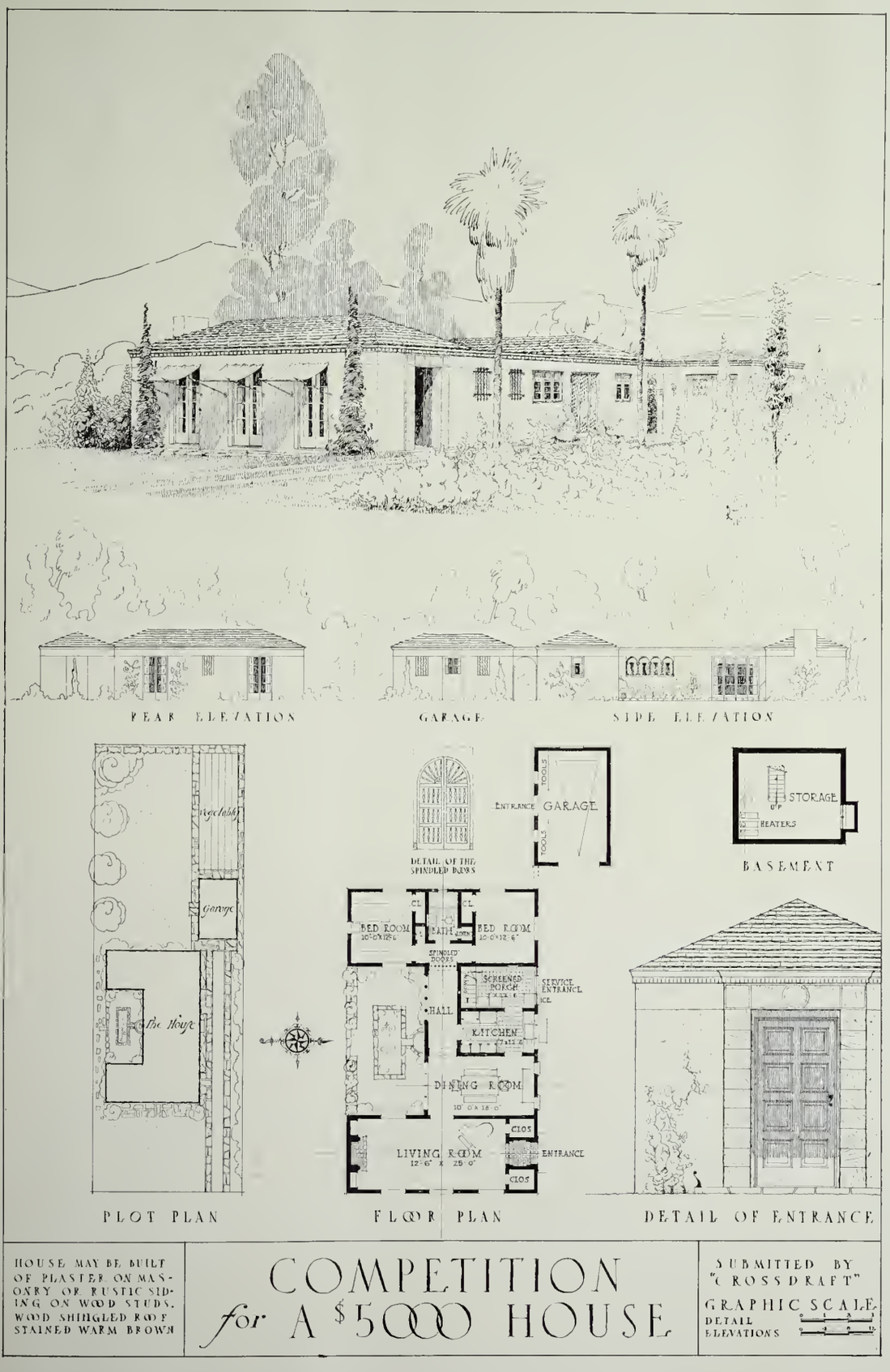
EMPLOYMENT REGISTRY

As a result of our advertisements in eastern magazines, Mr. Henry Davis, Chairman of the Employment Committee, has letters from at least twenty eastern men requesting positions in Los Angeles, some of whom have had years of experience in the best eastern offices. These letters are available to all members who desire to see them. All have been notified that it will be absolutely necessary for them to come to Los Angeles before being hired, as the local architects will not employ a man without first having talked with him. Mr. Davis has practically a dozen requests for $75.00 a week men, with a promise of more if men prove their worth, and could place any number of men at $50.00 and $60.00. There are few offices in Los Angeles at the present time which are not seeking draughtsmen.

COMPETITION

The Security Housing Corporation competition for a $4500.00 house, held under the auspices of the Architectural Club of Los Angeles, was entered by about fifty-two members of the club, and was in every sense a successful competition. A jury appointed by the Southern California Chapter American Institute of Architects and consisting of Messrs. David Allison, Pierpont Davis and Frank J. Hudson, made the following awards: Messrs. Alfred Clarke, C. W. Lemmon and R. D. McPherson, all of Myron Hunt's office, received first, second and third prizes in the order named. Mr. Louis Korn, of Mr. Rosenheim's office, received fourth prize. These prizes were for $150.00, $75.00, $50.00 and $35.00 respectively. Messrs. Joe Estep, 1201 Van Nuys Building, and Rodney McClelland, student at the Southern Branch University of California, were awarded honorable mentions. Several of the other drawings are to be retained by the Security Housing Corporation, which will pay $25.00 to the respective entrants.

THE SMALL HOUSE SERVICE MONTHLY PLAN NO. 4



THE SMALL HOUSE PROBLEM

A new solution for the Small House problem has been favorably passed upon by the Club Executive and Small House Committees and is now undergoing the process of organization and development. A small house plan shop has been opened at the Metropolitan Building Exhibit as a private enterprise by Mr. Theadore A. Koetzli, who has solicited at the suggestion of Miss Louise Schmidt of the exhibit, the co-operation of our club. Mr. Koetzli has agreed to sell only such plans for small houses as are passed upon by the Small House Committee of the club, and to sell only plans for houses costing not in excess of seven thousand dollars. He is to sell these plans for sixty dollars, retaining ten dollars as his fee. The cost of drafting, blueprinting and specifications is to be borne by the designer of each particular set of plans, who shall keep his own tracings, turning blueprints in sets of four over to Mr. Koetzli, accepting his recipt for same until such time as the sale is accomplished. The profit to the designer obviously comes from the re-sales of his particular plan. The plans may or may not bear the architect's signature. If alterations are requested by prospective buyers, they will be required to pay a ten dollar deposit with Mr. Koetzli and will then be referred to the original designer, with whom they may make any arrangements the designer cares to make. It is the policy of the plan shop, however, to discourage the buyer from altering plans.

The Homecraft Magazine, which is sent gratis to all buyers of residence lots in Southern California and to everyone who takes out a building permit for a residence, will publish gratis from four to eight sketches each month of houses, the plans for which are on sale at the shop. Arrangements are now being made to secure similar publicity from other magazines.

This scheme gives the club membership an opportunity to share in an idealistic scheme, in that the balance of power, by special arrangement with Miss Schmidt and Mr. Koetzli, will remain in the club. And yet the scheme seems entirely practical, depending for its success on the co-operation the club members will give it. If even half the members will get out a sketch for a small house, submit it to the Small House Committee for approval or criticism, and likewise submit plans and specifications, this scheme will not peter out as did our first small house adventure. If all the club members will get behind the scheme, it cannot but be a howling success—idealistically and financially. Think it over.

New Members

The club takes great pleasure in announcing the following new members, voted in at the May meeting: Charles H. Cheney, Clyde Browne, Arthur C. Weatherhead, William L. Campbell, Richard Barba, Chas. R. Johnson, Alexander L. Taranin, Chester A. Williams, Franque Kuchler, Willard White, Donald Leroy Bartels, Harry J. Muck, A. R. Brandner, James P. Erskine, William Lundeberg, Francis E. Morehead, Frank Van Rehder, William K. Webb, Theodore L. Pletsch, Paul E. T. Silvius, Charles E. Samdell, Lowell W. Pidgeon, Vincent Palmer, Lawrence A. Mushall, M. L. Lemon, Claude F. Norris, Charles E. Smith, Joseph M. Savage, Lionel C. Banks, George C. Anderson, Stanley M. Cundiff, John B. Webb.

The following applications have been reported on favorably by Mr. H. C. Chambers, Membership Committee Chairman, and will be voted upon at the June meeting: Henry Martyn Patterson, Architect; Wm. H. Kramer, Architect and Engineer; Soule, Murphy & Hastings, Santa Barbara, Architects; Herbert Arthur Linthwaite, Architect; Bert McDonald, Architect and Structural Engineer; Carl R. West, Architectural Draftsman; W. J. Dodd, Architect; Leslie Harold Drum, Student at University of California, Southern Branch; B. H. Horton, Architect; Gordon Kauffman, Architect; Arthur Kelly, Architect; Garrett Van Pelt, Architect; Ralph O. Beattie, Architect; Frank S. Vigers, Draftsman; F. S. Stanton, Draftsman; Otto Neher, Architect; Kenneth Saunders, Draftsman.

SCIENCE FOR THE LAYMAN'S NOTE BOOK

The work of pure science is difficult to put into the language of the layman, especially in an age whose young people pride themselves on the simplicity of their vocabulary. Pure science has its own speech, precise and elaborate. That which relates to electricity and its application the layman has learned; but pure science covers the investigations which have not yet been worked out, or applied to practical use. Without research work along entirely new lines there would be no progress in human affairs. The scientific man, therefore, should be left alone to work out these important problems in his own way; and life being invariably too short for what he sees ahead of him, he cannot be expected to translate his problems into the language of those who are of no help in the matter.

Astronomers all over the world speak the same language and their communications, one with another, look like hieroglyphics to the ordinary person. Made up mostly of equations and tables of figures and Greek letters the *Contributions from the Mount Wilson Observatory* are, nevertheless, welcomed all over the world by other astronomers and read with as great gusto as would be a letter from a dear and long lost friend.

Take, for instance, the following sentence, selected from the first page at which one of these pamphlets, No. 220, by Gustaf Stromberg, happened to open: "The determination of the mean absolute magnitudes based on parallactic motion would make these stars considerably brighter than the results from the trigonometric parallaxes indicate. A weighted mean was accordingly used. The discordance is now nearly eliminated by the application of the systematic corrections to the trigonometric parallaxes." Those are English words and we know the meaning of some of them, but the sentence does not convey any idea to the minds of most of us. It was not intended to do so. The writer was not writing for the newspapers. He was explaining to his confreres just how accurate he had been able to make certain of his conclusions. That is the great basic effort of the work done at an astronomical observatory—*to be accurate*. Time and thought are concentrated upon it. Work is done over and over again, patiently, uncomplainingly, day after day, year after year, that the great distances, the tiniest wave length or the molecules of the film upon the photographic plate may all be measured and given proper consideration in the problems of which they are the known or the unknown quantities. It is thus and thus only that science has been enabled to indicate new inventions; and, leaving the practical application to others, has gone on making possible accurate knowledge upon which all progress is based.

ORTHODONTIA, STRAIGHT TEETHING

If one traces to an original source any phase of scientific work, he will find there one or two earnest workers who have devoted hours of contemplation, deep study, and energetic research experiment to that particular portion of science which holds their attention and love. No other way has yet been found to add to human knowledge of life in its highest form. The moment in which an individual or a race gives up and stops striving toward "the mark of its high calling," that moment retrogression begins. Life is a forward movement and leaders must work hard to pull the stolid, convention-ridden mass of the race toward the goal. For, improvement in general conditions of living comes only when leaders, consecrating their lives to work out better ways of living, turn again from their work to apply those results to the life of the body politic. At this point inertia and ignorance are to be overcome and this is the task which has slain the prophets and called forth the crucifixion of those who have given their lives generously for humanity.

In the freedom of the far west, where convention and tradition are more or less ignored, the intelligence of the American people has opportunity to select the good and discard the bad. Yet what a fund of intelligence is necessary! Here are doctors for instance. In order to serve the populace they must standardize their services and make a living; yet they must keep up to the times in their standards or the people wlll not trust them. And the times are changing fast.

The study of electricity has revolutionized life; the study of the human body has in this age made physicians stop treating symptoms and humbly help nature restore health. The public should know that in dentistry a great revolution is taking place. Hitherto a student, taught in a few months the mechanical work of pulling out teeth or cleaning them and filling up the holes, has been able to make much money by thus supplying the needs of thousands who have never learned to care for their teeth. Thus dentistry has been considered by the intelligent layman a service station rather than a profession. Nothing can be properly called a profession unless it is founded in hard study by the professor of it. Study which ultimately brings with it new knowledge for all of the people. This knowledge in its simplest form must then be given to the people and become a very fundamental part of their living—and so the world grows better.

Orthodontia is the foundation of anything and everything relating to the teeth. It means that which makes the way straight for perfect teeth. It begins with the baby and studies Nature's way of providing grinders of food. A beautiful mill is forming in every child's mouth. Unless it grows to perfection the child's whole face will be deformed and its whole digestive system defective and nutrition inadequate.

(Continued from page 11)

there is much water there will be migrating ducks and geese to visit it and Curlew, Sand-Hill Cranes, Heron and Gulls. Large flocks of Doves come at evening to certain springs.

Troops of Magpies and Stellar Jays are mentioned by desert writers. Chase calls the latter the "Jolly Pirates." The emphasis should be on the noun. One of the relatives destroyed five nests in one short hedge in Pasadena in a month. He is not particular whether he has eggs or young birds in his balanced rations. Is the fact that he is devoted to his family a sufficient redeeming quality? It's a kind of "America-First" virtue.

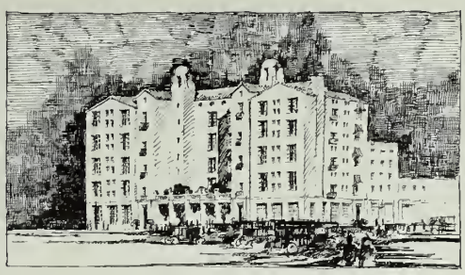
Many migrating birds fly over without stop, avoiding the battlefield where the fight is with famine, drought, heat and enemies.

As the stars brighten the night bird comes out darting and dipping as if in play. His wing sweeps close, he is gone, but to return. He is the silent Jester when night is enthroned.



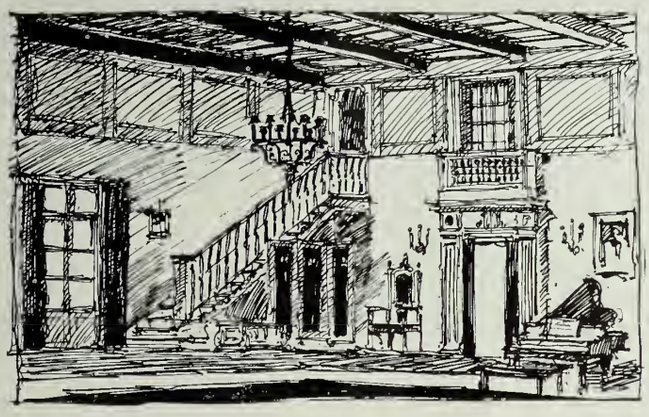
From the Sands of the Desert and the Stately Palms to the Winding Roads and the Shadows of the Friendly Oaks of Flintridge Highlands is But a Short Journey.

CALIFORNIA HOMES AND GARDENING MANUAL



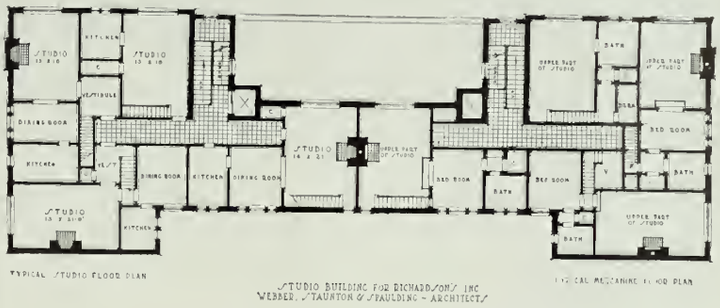
PLANNING THE STUDIO

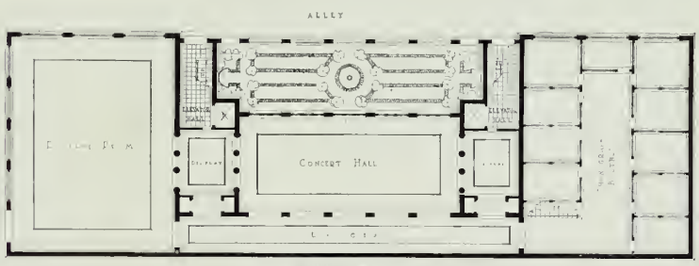
THE life of the student of art in Paris and in other European cities has produced a mode of living quite different from that to which we are accustomed. In Paris the artist lives in the same apartment where he works. These apartments which are inhabited by the students of all countries are very small and



the living accommodations are very meagre. However, the attractive life of the Parisian student has appealed to many people of all nationalities, many of whom are financially able to live in quarters more commodious and attractive than the majority of apartments existing in the Quartier Latin. The French people, being aware of this demand, have devised and built great studio apartments to satisfy this need. They have retained the same intimate character which is found in the studios and apartments of the other section, and many of these studios are located in the fashionable district around the Etoile. There general attractiveness has begun to appeal not only to the students of art but also to people who enjoy the semi-Bohemain character associated so often with the life of the student.

The plans of these studios vary, but there are some essentials in plan which seem to be common to all of them. They have namely, first, a large room which is two stories or a story and one-half in height. This room being large enough to permit the painting of large pictures with the opportunity of studying them with some distance. The dining room and kitchen are of a low story and open directly from the studio. Above the dining room and kitchen is placed





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the bathroom and bedroom.

This studio apartment idea has spread from Paris to London, Rome and Vienna and across the ocean to New York. Many very fine studio apartments have been built in New York in the last few years. They are not only occupied there by artists, but are also occupied by musicians and designers of exclusive furniture, decorators and the allied artists. Chicago now boasts of several of these buildings and they are found to be paying investments.

Just such a building as this has been designed by the firm of Webber, Staunton & Spaulding, Architects, 1017 Hibernian Building, Los Angeles, for Richardson's, Inc., a music house of great reputation in California. It is Mr. Richardson's desire to construct a building where musicians of note may have their studios and at the same time be in convenient location to the public. The studios as designed are quite typical of the studio apartments of Paris. They have the large rooms which will be used as studios and the auxiliary rooms in two stories. The stairway leads in an attractive manner from the second floor to the bedrooms. The studios are to be finished in somewhat the style of the Italian Rennaissance. The ceilings are to be of wood with a wooden frieze around the whole room. With two exceptions the studios have windows which open to the north, giving the maximum amount of the proper light. There are two elevators running from the lower floor to the roof. The first floor of the building is devoted entirely to the business of Richardson's, Inc. The general display room is across the front of the building. Leading from this display room is a corridor to the back part of the building which is to be used for a phonograph room. In the open space between these two departments is a large inside hall where special concerts or recitals may be given. This concert hall opens directly into the garden, or the open space in the court of the building. The court is shut off from the street by a colonnade. At the other end of the concert hall are small display rooms in which instruments of especially fine quality may be shown. The business administration of the organization is located on the mezzanine floor over the phonograph department.



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LOS ANGELES ELEMENTARY SCHOOL DISTRICT MUSIC DEPARTMENT

By KATHRYN E. STONE, *Supervisor of Music*

The third Music Memory Contest held in Los Angeles Elementary Schools May 23d-May 24th, was our contribution to Music Week. Five months ago it was planned to increase the child's interest and enthusiasm in the general Appreciation course in use and to arouse the whole community, especially the parents, that they might more deeply recognize the value and importance of music.

The fifth and sixth grades reviewed and prepared selections outlined for the fourth, fifth and sixth grades, while the seventh and eighth grades reviewed and prepared the selections outlined for the sixth, seventh and eighth grades.

Below is a partial list taken from "Music Appreciation Taught by Means of the Phonograph."

FIFTH AND SIXTH GRADES

1. Barcarolle (Tales of Hoffman or Love Tales of Hoffman).....*Offenbach*
2. From An Indian Lodge.....*MacDowell*
3. Souvenir de Moscow, or The Red Sarafan .....*Wieniawski*
4. To a Wild Rose.....*MacDowell*
5. Drink to Me Only with Thine Eyes... .....*Old English Folk Song*
6. The Marseillaise, or Airs of the Allies.
7. From the Land of the Sky Blue Water .....*Cadman*
8. Minuet .....*Paderewski*
9. Salut d'Amour, or Love's Greeting.*Elgar*
10. Dawn (William Tell Overture)...*Rossini*

The contest was not an easy task, for the schools did not have equipment to do intensive work. Few schools owned more than one phonograph, and many had only a few of the records, but the teachers and principals put their shoulders to the wheel in their usual manner, and confronting all the many difficulties, have accomplished wonderful results. Throughout the city the schools are buying records; in some cases a few are purchased at a time, with the ultimate aim of buying the complete equipment. Thirty-five schools up-to-date have each purchased four phonographs and a set of eighty records, ten for each grade. The money to do all this has been made through school entertainments, candy sales, cake and old newspaper sales. The Parent-Teacher Associations have been generous in their co-operation. In one instance, I know a committee was appointed by the president of the P. T. A. This committee visited every house in the neighborhood and asked for a dollar or one of the chosen records. Of course, in less than a week the school had the equipment to enter the Contest. The School Library also generously increased its record supply to help in the cause.

In order to study these records, teachers had classes at 8:15 a. m., 12:15 and 3 o'clock. As many study periods as school could afford were also given over to Music Appreciation.

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CALIFORNIA AS A TEXTILE CENTER FOR DESIGNERS

THE BOOK OF ROBO

By Robaix de L'Abrie Richey

Compiled and Published by Tina Modotti Richey at 313 So. Lake Street, Los Angeles, Calif.

A LITTLE book made its appearance a short while ago, unostensibly taking its place among scores of others coming from the presses; but, unlike the majority of them, it will some day be sought after by the connoisseurs of unique volumes.

The readers of "California Southland" may remember in the November issue for the year 1921 an article on the exceptional batics of Robaix de L'Abrie Richey and his wife, Tina Modotti Richey, with an illustration showing the artists working together in their studio. A short time after the appearance of the article, the artist went to Mexico to paint and study the early decorative designs of the Mayas and Aztecs, but death, soon after, cut short his admirable undertaking.

Robaix de L'Abrie Richey, or simply "Robo," to his circle of friends, was a rare and strange genius. Poet, painter, and philosopher, with a mind attuned to the fine subtleties of physical and psychical phenomena and their aesthetic relations, he was ever trying to analyze the complex order of existence and reduce it to a formula whereby to "live beautiful." His physical strength, however, was by no means equal to the tasks his mind directed, and consequently the material work which he left is for the most part fragmentary, though, like the sketches of a master draughtsman, each piece is complete in itself.

The "Book of Robo" consists of a collection of his verses and prose writings with a biographical sketch of the artist beautifully written by his wife, and an introduction by John Cowper Powys. It is illustrated with a photograph of the artist, serving as a frontispiece, and several prints from his representative drawings. The appearance of the book itself bespeaks its original and artistic content, and to the art of book craft, it is a recommendation.

—Prentice Duell.



M. ROBAIX DE L'ABRIE RICHEY AND MME. LINA RICHEY AS THEY WORKED TOGETHER IN THEIR STUDIO HOME IN HOLLYWOOD. PHOTOGRAPH BY WALLACE FREDERICK SEELY.

HAND WEAVING IN PASADENA

THE revival of Hand-Weaving has come at a time when the eyes of Fashion have been turned, as never before in our day, to the brilliant and unusual fabrics of the Orient. The colorful schemes of Balkan and Mesopotamian dress brought out in war days have been even surpassed by the bright, fantastic dress of the Egyptian period of 3500 years ago, so that reproductions on handlooms by a few clever weavers nowadays are finding ready acceptance among persons of artistic taste.

It is possible to produce on the hand-loom a fabric in both texture and design which the cumbersome and rigidly mechanical power loom cannot do nearly so well. The hand loom artist, too, conceives a new idea one day and the next day he weaves his dreams into the charming, unique fabric ready for milady to turn over to her dressmaker.

The flexibility of the hand-loom permits of exclusive and individual patterns being woven, so that no reproductions of design need be made. Furthermore the weaver and the prospective wearer may sit down together in the studio and work out from a collection of attractive threads, a design to meet perfectly the needs of the case—a sports skirt to match a cherished sweater—a jacquette or cape to harmonize with the skirt, or, in fact, the scarf, the hand bag and the hat band may all be woven to bring about a color harmony quite impossible in any other way, unless at the cost of endless trouble.

The possibilities in the realm of Dress are almost exceeded when one comes to consider Hand Weaving for home decorations—artistic window draperies, portieres, couch covers, bed spreads and floor rugs, being some of the items which may be done to perfection on the hand loom by the practiced artisan.

Exponents of this work are the Hewsons—father and son—who have a very artistic studio in Pasadena. Their long experience in this country and abroad perhaps accounts for the success with which their comparatively new venture has met in this field, for their attractively woven materials are being sent to distant points as well as to nearby customers, and we learn that enlargements are contemplated.

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REDLANDS REVIVES THE ART OF WEAVING

THE sincere interest which communities are taking in the loom and its product was shown lately in Redlands where the Arts and Crafts Guild arranged a unique program for the Contemporary Club.

The entire stage space and the curtains of the main auditorium were covered with wonderful tapestries, many of which were made by the great grandmothers of those present, some dating even farther back than that. It was a surprise to the audience to find just how many of the valuable coverlets, now counted as treasures, were owned by Redlands people, who loaned them for the occasion.

Mrs. George Hinckley, chairman of the program committee, introduced Miss Mary Louise Arnold, president of the Guild, who had the afternoon in charge.

Miss Margaret Sanborn, who has herself done an interesting work in weaving, gave a history of the art, tracing it back to the days before Christ and describing its stages of progress. Herbert Pope of the West Coast Textile Company described and explained the Jacquard loom which was first used in France in 1725 with success. It was almost as complicated as a watch, Mr. Pope stated. He explained the making of patterns and weaving, showing the chart made by the designer in tiny blocks representing threads of the material. He exhibited several beautiful towels the pattern for one of which was made by Miss Ethel Ann Meiser of Redlands. Mr. Pope believes that Southern California is asleep to its textile possibilities, and that with Imperial cotton the strongest in the world, this section of the country should become one of the greatest centers in the United States.

One of the delightful features of the program was the group of readings which Miss Arnold gave from Eliza Calvert Hall's book, "Hand Woven Coverlets", introduced with a poem on "Kivers". The readings carried one back to the old, old days, which grandmothers have talked about, when spinning and weaving were women's pastime, and when great blue and white counterpanes and coverlets, covered the four poster beds. "Sunrise" and "Trailing Vine" and "Young Man's Fancy" were only a few of the delightful names given to the coverlet designs.

Miss A. Camp, whose art is well known to many residents of Redlands, spoke particularly of fabrics, bringing out the fact that time is an absolute necessity when it comes to weaving. Not only the need of coverings, but the necessity for self expression, brought forth wonderful effects in the field of weaving and designing she explained.

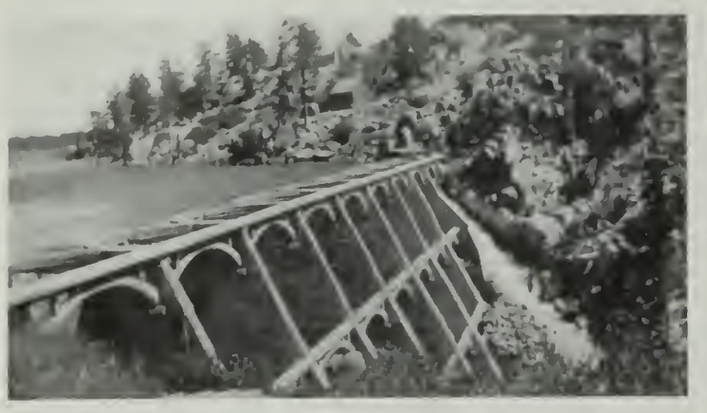
Some of the homespun linens and other articles sent to Miss Camp by her cousin, I. Cushman Gray, from France were exhibited, also cloth made from paper in Germany during the war.

Among the handsome coverlets exhibited yesterday were those belonging to Paul W. Moore, Miss May C. Moore, Mrs. U. F. Lewis, Mrs. Sarah Lewis, Mrs. D. M. Kirkpatrick, Mrs. F. P. Meserve, Miss Bertha King, Mrs. Frank Jackson, Mr. Williams, Mrs. Auchincloss, Mrs. George Bunnell, Mrs. Bert Hatfield, Miss Harriet Beckwith, Mrs. L. D. Eichhorn. A magnificent tapestry, which covered almost the entire curtain space on the stage, was loaned by Miss O. E. P. Stokes. It is from the Gobelin mills. Among other exhibits were homespun blankets, towels and a table cloth belonging to Miss May Moore, with them a quaint and lovely water color picture of the lady who wove and made the towels. Miss Camp also exhibited homespun articles and Miss Florence Birks exhibited a wonderful collection of Italian, Mexican and Indian woven rugs.

(Continued from page 13)

the great fountainhead of irrigation for the San Bernardino Valley. Its possibilities as a storage reservoir were first brought to notice in 1880 from a survey made by the state engineer. The newly founded colony of Redlands was looking for a greater water supply and in 1883 Mr. F. E. Brown and Hiram Barton went into the mountains and examined Bear Valley. They were convinced that a great storage reservoir could be constructed and as a result of their report a company was most enthusiastically formed, being incorporated in October, 1883. The dam was completed in November, 1884, and, contrary to many prophecies, it withstood the pressure of both water and ice upon it. It formed an artificial lake five and a half miles long when the water was at a depth of 57 feet at the dam. A second dam, 72 feet high, has since been built a few feet below the first, and it forms the present Bear Valley Lake.

Immediately upon the construction of the dam, land and water values increased by leaps and bounds and almost as quickly litigation and lawsuits followed. It was planned to carry water to Alessandro, in Moreno Valley, and the Alessandro pipeline was constructed. The original company had reincorporated as the Bear Valley Irrigation Co., which, with its auxiliary companies, had sold a large amount of



THE DAM WHICH FORMS BEAR VALLEY LAKE, THE SOURCE OF REDLANDS' WATER SUPPLY

stock in England and Scotland. In 1893 the Alessandro Irrigation District brought suit against the Bear Valley Co. leading to investigation by its foreign stockholders and creditors, to the utter collapse of its rosy prospects and striking a death blow to the Moreno Valley plans.

In spite of this early financial and legal confusion Bear Valley water has developed hundreds of acres of land and brought wealth and prosperity to the upper San Bernardino Valley.



BEAR VALLEY LAKE

In 1912 the City of Redlands purchased the domestic water distributing system, putting in pumping plants to supply the total domestic and municipal needs of the city, thus releasing the Bear Valley water used at this time for further irrigation. The present municipal plant of Redlands has a capacity of 13,000,000 gallons delivery a day.

Redlands, situated as it is at the base of the San Bernardino Mountains, is in a position to have an ample water supply for all needs. The conservation of the winter run should be developed in the future as it has been in the past. The construction of Bear Valley Lake was the first important step in our water conservation. About 1907 the Tri-Counties Reforestation Committee, under the direction of Francis Cuttle, started the conservation of the surplus run-off of the Santa Ana River by spreading it on the debris cone at the mouth of the Santa Ana Canyon. In 1909 this work was transferred to the Water Conservation Association which has steadily increased the amount of this work up to present time. Other water users are spreading the surplus run-off of Mill Creek before it reaches the Santa Ana. The process of storing the winter flow and storm waters in the gravel beds for future beneficial use is in its infancy but gives promise of becoming an economical method of storage. It will also add very greatly to the supply of surface storage and summer stream flow. The water is regained from the underground storage by pumping and by increased spring and artesian well flow.



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THE EPICURE'S PANTRY

FOR the Frenchman dining is an art; of a necessity cooking also becomes an art, and finally a profession of which the members are very proud. This desire to perform one's service in the manner of an artist is carried out into all the duties connected with the serving of food. We have, then, the market man and market women who arrange their produce in an attractive manner, and the gardeners who give infinite care to each plant and each flower or fruit.

CALIFORNIA is blessed with a climate much like the south of France. All of the fine foods which the French have developed can doubtless be raised here. We must develop also that infinite care, that love of beautiful, perfect fruit and vegetables. Not size alone is the desire of the expert gardener. The color and scent of the flower are more important than its size; the flavor and perfection of the fruit are the test of intelligence in the horticulturalist.

WE have now on the streets of Los Angeles beautiful looking fruit arranged in symmetrical rows by careful attendants. It is worthy the inspired brush of some artist. The green and red of apples, the yellow of the orange, the pomegranate, the purple and pale green masses of fresh vegetables. We shall see how all this beauty of color may be preserved in the flavor of the prepared food. No less than eight individual flavors should find themselves in the dressing of oil and vinegar which we pour over our beautiful firm lettuce from the Imperial Valley. Do we raise also these delicate herbs with which to flavor our foods. We shall see!

THERE is a man here in Los Angeles who knows how to blend good coffees so that the flavor of all aromas is retained. But one cannot make a cheap coffee out of the best bean. If you want a cheap coffee use chicory.

PLANNING A MISSION CITY—VENTURA

By RUSSELL VAN NEST BLACK
CITY PLANNER

The city and its immediate environs are being divided into large general districts, respectively, for the use of business, residence and industry. The relation of these districts to one another is being determined by such consideration as proximity of workmen's homes to the job, the convenience of stores to homes, the direction of prevailing winds, fertility and general character of the soil, topography and many other factors all concerned with the convenience, health, comfort, and general prosperity of the city. To the extent that these districts are contained within the city limits they are being established by a zoning ordinance. Outside the city limits these districts are held in plan until such time as the city boundaries may be extended. The object of this districting is not to interfere with the logical expansion of the community, but to hold the various uses in the most advantageous and least injurious relation to one another.

With a knowledge of the probable character and needs of the undeveloped rim of the present city, new major street locations are being extended in such a manner as to give free access to and through the center of the city from all directions and with a minimum of confusion. The placing of purely residential streets is beng left more to individual initiative. These are none the less important in their relation to the daily lives of the residents of a community, but mistakes in laying out these minor streets do not lead to the dire consequences that result from disregarding the logical line of one of a city's few arterial thoroughfares. Mapped locations, therefore, are being laid down for the main thoroughfares of the larger city and the designs of residential streets will be required to conform to certain minimum provisions for economy, comfort, convenience, and appearance.

In the already platted area, desirable street extensions are being mapped. New streets are being laid to pick up the dead ends of carelessly platted streets in order that these objectionable pockets in the circulation and life of the city may be removed. Streets are being mapped along the ocean front in such manner as to hold the entire frontage forever accessible to the public.

Building set-back lines are being established on all streets to insure an orderly appearance and to preclude further damage through the thoughtless and selfish crowding of buildings out beyond the line observed by existing structures.

The present city has approximately seventy-five acres of park land at its command, but the Ventura of ten or twenty years hence will need more. In natural park land and open spaces, Ventura is unusually blessed. On the one side there are the mountains which can never be destroyed. On the other is the ocean with its broad curving beach which needs but to be kept unobstructed and open to the free access of the people. Adjacent to the coming residential district there is a large area ideally adapted to park and playground use, but not of great value for residence or industry and which is yet to be acquired.

The city plan is taking all of these things into consideration. Its efforts will be to conserve the natural park resources of the community and to point out an extension of a modest park system adequate to the recreation needs of the city that is coming.

Public building sites, especially new school sites, and other public and semi-public properties are not being forgotten. The plan is including approximate sites for new schools and for other public buildings. The community has already handled its cemetery problem in a very far-sighted way by taking its new burial grounds out some three or four miles from the center of the city where there is little probability of its ever interfering with logical growth.

Nor is the matter of improving the appearance of the city by the planting of trees and shrubs along the streets and on private property being forgotten.

In short, the city fathers, through the help of the city planner they have employed for this purpose, are attempting to do everything within the range of foresight and careful thought to insure the best growth of the city.

They are not attempting to do this work in an arbitrary fashion, but are encouraging the suggestion and help of the citizens in every possible way. The newspapers are behind the idea and are giving much space to the progress of the plan and its general purpose. Especially in the matter of zoning, the citizens are being consulted; it being the idea of the commission that zoning is a protection and not a restriction and that the property owners themselves oftentimes know best when they are being actually protected. The plans are being explained in detail to all civic clubs and other interested organizations. They are being outlined to the children at school. Every possible effort is being made to create an understanding of the plan and its purpose. And this is as it should be, because no city plan can function properly without the understanding and support of the large majority of those directly concerned.

All of this means that Ventura, the San Buenaventura of the padres, is in a fair way to become one of the most prosperous and one of the most livable smaller cities in California. It is coming into a knowledge of itself and is grasping its problems and its opportunities.

The aim of the A. J. Mathieu Co. is to make itself "The House for the Epicure." It will not seek to supply the ordinary needs of the pantry. It was designed to satisfy the discriminating demands of those to whom dining is an art, and is exclusively a high class shop where the most delectable foods of the world are to be found.

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THE MONEY MARKET

By LESLIE B. HENRY
Resident Manager, Blythe, Witter & Co., Pasadena

HOLDERS of either stocks or bonds of our larger California oil companies have been wondering what the result on their investment will be should reductions in prices of crude oil continue beyond the level already reached. Many of them have fancied they found cause for alarm in this situation and imagined that from it could come only reduced dividends or impaired surpluses, or more serious than either of these, the virtual wastage of oil below ground through sale at unprofitable prices.

The fact is that reductions of crude oil prices in California mean a strengthening of the strategic position of the larger oil companies, little or no embarrassment of their present prosperity, and eventual advantages from the situation almost beyond computation in dollars.

Reduction in the price of crude oil acts adversely against only one phase of the activities of the larger oil companies, namely, oil in storage purchased at high prices. However, since the total storage of any one of the companies represents but a fraction of the total turn-over in stored oil which the companies accomplish each year, but a fraction of the profits to be derived from this oil is lost. Since all of our large companies are not only producers of crude oil, but look to transportation, refining, manufacturing, and shipment throughout the United States and abroad, and in most cases even the retailing of refined products, for a large part of their income, they still have opportunity through the phases of the oil business other than production of crude to safeguard themselves against any marked loss of even that part of their oil which was in storage previous to a cut in price.

It is those companies, hundreds in number throughout California, that are engaged only in the production of oil and whose product is of value only as the larger companies afford a market for it, who are hard hit by cuts in crude oil prices, as crude oil is the only source of profit to them. Since most of these companies are operating on a scheme of hand-to-mouth financing at tremendous overhead cost in arranging for money, they are compelled to continue production of crude oil even when operating at a minimum or even no profit at all in order to meet the obligations of their precarious business.

During periods of low prices for crude such companies as the General Petroleum Corporation, Standard Oil of California, Union Oil, Associated, and similar concerns fill up their reserve storage, at the same time cutting off production as far as possible from their own wells, and by affording little or no market for oil from the independent producers over and beyond their own storage capacity, they force the small producers into embarrassment.

It is during such periods as these that extremely productive acreage, completely equipped with wells and free of any expensive requirement for "wildcatting", fall into the hands of the larger concerns and work to the eventual heavy profit of the new owners. The small oil company promoters whose advertisements fill the newspapers continuously are the ones who lure thousands of the unwary into making possible the proving up of just such acreage and then, though possessing oil wells, are unable to weather a storm of low prices for crude and are pleased to sacrifice their stockholders for whatever relief the larger companies can afford them in taking over their leases.

The investors in soundly financed oil companies in California doing a general production, transportation, manufacturing, and marketing business can look on the falling level of crude oil prices with equanamity and feel certain that the ultimate result will be extremely profitable. The speculators looking for a fortune over night through lurid advertisements of oil stock and oil unit promotion schemes had better look to a quick liquidation of their holdings at any price they can obtain for them if they are to save any part of their gambles should another drop in crude oil prices occur.

THE SAFE INVESTMENT OF MONEY

By Gertrude M. Fuller

A QUESTION of vital interest to women who manage their own business affairs is the safe investment of money. In what form of investment can money earn the most, consistent with steady interest returns and safety of principal?

It takes courage and judgment to avoid the attractive speculative propositions which constantly are presented to the public. The higher the interest rate, the greater the risk, so the conservative business man or banker will say. There is no class of investments better secured than first mortgages on improved real estate. Furthermore, when these mortgages are supervised by a reliable investment house, the investor may feel himself relieved of the usual responsibility. Why? Because the investment house performs free of charge the following services: A just appraisal of the property; Security of a perfect title; Supervision of taxes and insurance; The upkeep of repairs, so the property will not depreciate in value; The collection and remittance of interest; The refund of principal in case of foreclosure. Such mortgages may be obtained from The John M. C. Marble Company, of Los Angeles, in amounts from $300 to many thousands. The mortgage is assigned to the investor and the papers held by him. He may sojourn in Europe for a year or more, and if a loan is paid in before due or has reached its expiration period, the principal can be replaced in an equally well secured mortgage without the loss of a day's interest.



A VIEW OF THE BEAUTIFUL INTERIOR OF THE REDLANDS BRANCH OF THE HELLMAN COMMERCIAL TRUST & SAVINGS BANK. IT IS FINISHED IN MEXICAN ONYX AND JUANA COSTA WOOD, WHICH MAKES A VERY ATTRACTIVE COMBINATION AND ONE PARTICULARLY ADAPTABLE TO SOUTHERN CALIFORNIA. PHOTOGRAPH MADE AND COMPOSED BY FAIRBANKS AND FROST, REDLANDS, CALIFORNIA

SINCE the entry of the Hellman Bank into Redlands there has been a marked change in the condition of the town. Plenty of money has been available for all legitimate needs. Many new dwellings have been erected and one would hardly know the business district, so many changes have been made. Things were never more prosperous, and Redlands is living up to its reputation of being the best home city in California. With its splendid schools, the University of Redlands, and wonderful natural scenery, it is an ideal spot for a home.

Redlands is the largest orange shipping point in the world. Already this season over 3000 carloads have been shipped.

There are branches of the Hellman Bank all over Southern California, there being sixteen in all. The branch at Redlands is under the direct charge of H. H. Ford, Branch Manager, and G. E. Sucher, Assistant Branch Manager. The wide experience of the organization as a whole is placed at the command of those desiring information or advice; and the Hellman Bank has a large circle of satisfied customers.

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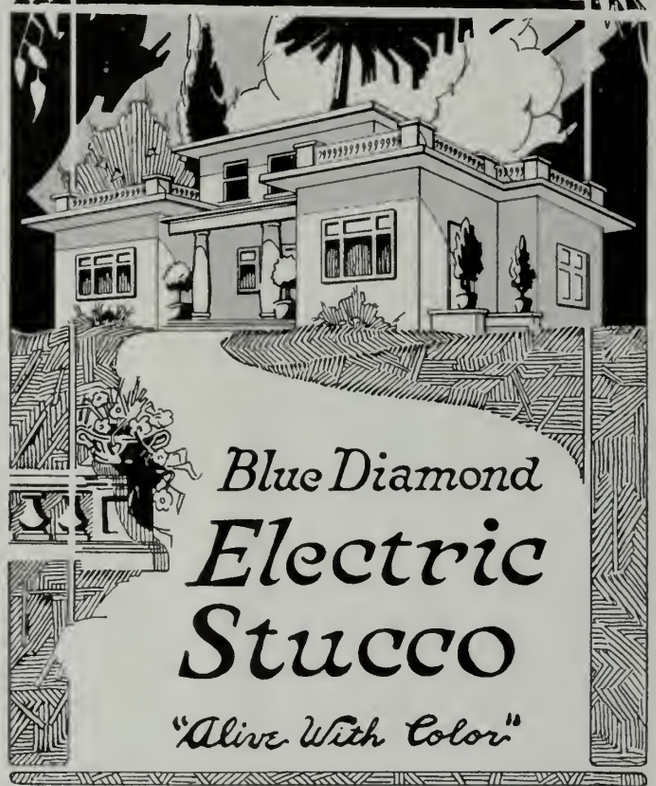


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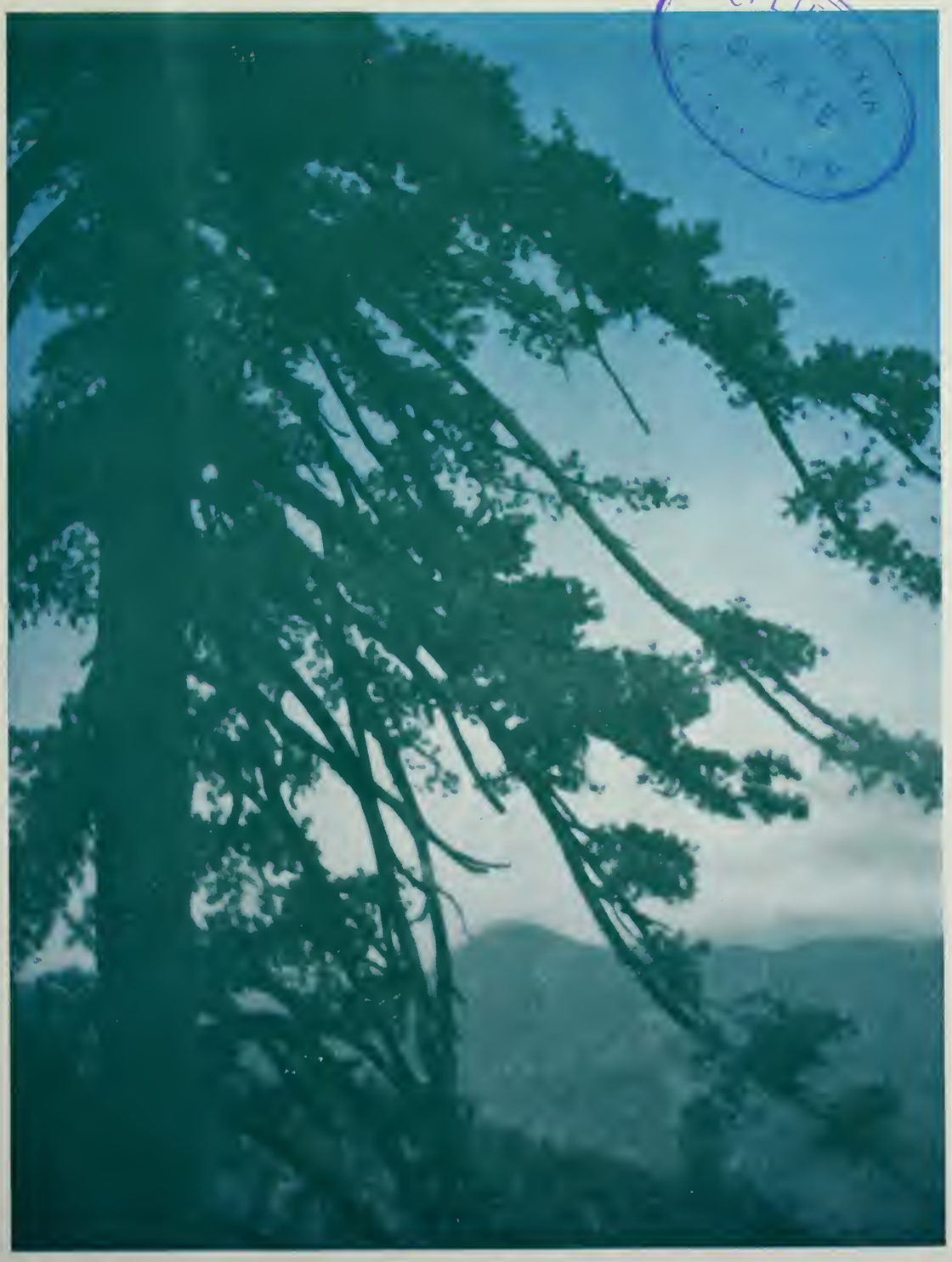
of a community is gauged by the strength of its banks.

Pasadena banks on Apr. 3, 1923, held total deposits of over $40,067,000, a gain in one year of $6,824,932.
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California's Home and Garden Magazine

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month in which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

PASADENA GOLF CLUB:
The swimming pool is open to members and their guests every day except Saturday and Sunday, which are reserved for members, and luncheon will be served every Sunday from 12 until 2 o'clock.

NEWPORT HARBOR YACHT CLUB:
Wednesday, July 4, Holiday Races, Dinner and Dance at Club House.
Friday, July 6, 12:30, Ladies' luncheon and reception, Club House (Bridge and Mah Jongg.)
Saturday, July 7, Fleet Cruise to Avalon. Dance, informal.
Sunday, July 8, Open.
Saturday, July 14 (Sailing Classes) Cruise and races to Santa Barbara Regatta, free-for-all, start 9:30 a. m.
Sunday, July 15 (Power Boats), Cruise and Races to Santa Barbara Regatta, free-for-all, start 4 p. m.
Friday, July 13, 12:30, Ladies' Weekly Luncheon (Cards and Mah Jongg).
Saturday, the 14th, Informal Dance.
Monday, July 16, to Sunday, July 22, Annual Regatta of Southern California Yachting Association, Santa Barbara.
Sunday, July 22, Start of Honolulu Race, Santa Barbara.
Match and Grudge Races, Santa Barbara to Newport.
Saturday, July 28, Open.
Sunday, July 29, Open.
Friday, July 27, Ladies' Weekly Luncheon, 12:30 (Cards and Mah Jongg). Saturday evening, Club Informal Dance.



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Art

THE Los Angeles Museum, Exposition Park, held an exhibition of water colors, pastels, illustrations, etchings and drawings during the month of June which continued into July. This is the Salmagundi Club show held in New York, April 8 to 25, and was secured for the Los Angeles Museum by the director on his recent trip to New York. The Salmagundi Club was organized in 1871 and is composed of painters, sculptors, architects, engineers, illustrators, musicians and authors. They maintain in their club house, 47 Fifth Ave., their own galleries and library and hold various exhibitions of the work of their members, the two most important being an annual exhibition of oil painting and an annual exhibition of water colors and prints, which the Los Angeles Museum is now fortunate enough to have.

The purchase by Henry E. Huntington of Normal S. Chamberlain's painting,, "Adobe Flores," which was awarded first prize at the recent annual painters' and sculptors' exhibition at the museum, was announced by officials of the museum, who also stated that the painting has been presented to the institution for its permanent collection.

The museum is open daily from 10 a. m. to 4 p. m., except Wednesday afternoons. Open Sunday 2 p. m. to 5 p. m. Admission free.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, announces:

The programs conducted under the supervision of the Extension Department will be discontinued during the months of July, August and September, but will be resumed October 1.

The children activities will also be discontinued during July, August and September, hut will be resumed October 1, under the joint supervision of Miss Ethel Phillips and the Extension Department of the Museum.

The Southwest Museum is in need of hand looms. Anyone who can aid in locating a loom, available as a pattern, kindly communicate with Extension Department.

DOUGLAS DONALDSON announces a summer school for teachers, laymen and professional artists to be held in the Donaldson Studio on Melrose Hill in Hollywood, beginning Monday, July 9, and ending August 12. There will be but two classes, each meeting three days a week.

AT LEONARD'S, 6814 Hollywood Boulevard, the June exhibition, which will continue until July 10, is composed of works by Western painters and sculptors. The exhibitions at this gallery will run in monthly rotation, the 10th being the opening day for each show.

CLARK HOBART'S beautiful monotypes will grace the walls of the Cannell and Chaffin Gallerics, July 2 to 14. A monotype, you know, is a transfer on choice paper from an oil painting on a metal plate by running it through a press Thus only one print is possible—hence the name monotype. These pictures are decorative, fanciful, lovely in color. The chief charm that distinguishes them is the tapestry-like quality of the color and texture. The subjects are mostly figures in landscape, nicely disposed, pleasing in color, imaginative or poetic, rather than realistic in interpretation.

THE exhibition of the work of the members of the West Coast Arts, Inc., will be the only collection of paintings shown by an association at the "Monroe Doctrine Centennial," to be held in Los Angeles in July. The exhibit will be held in the women's building and will be made a feature of the women's department. This young organization is composed entirely of women painters and sculptors, and is recognized as an important factor in building up an art center in Southern California.

The time was so short it was impossible to secure many examples of the work of the Eastern members for this exhibit; but one of the aims of the organization is to broaden the work of the California women artists by bringing to the coast other artists' work.

A COLLECTION of fine old English sporting prints will be on view at the Cannell and Chaffin galleries at the end of July, the exact dates to be announced later. These will include hunting and coaching subjects, many of them of great beauty and rarity.

JOHN RICH'S latest portraits and subject pictures will go on display July 16 to 28 at the Cannell and Chaffin Galleries. This artist, who is one of our best portrait painters, if not the best, needs no introduction to the "cognoscenti." Every large exhibition has a representative portrait or subject picture from his brush. His works have been awarded prizes at various shows. At all times he is a sincere artist and able technician.

AT the annual meeting of the California Water Color Society June 22, the following officers were elected for the ensuing year: President, Henri De Kruif, first vice-president, Theodore Modra; second vice-president, Dana Bartlett; secretary, John Cotton; treasurer, Dona Schuster. The new jury is composed of Dana Bartlett; Theodore Modra, Hanson Puthuff, Max Wieczorek, John Cotton. Alternates, Henri De Kruif, Dona Schuster.

The third annual exhibition of the society will open September 12 at the Los Angeles Museum in conjunction with the International Traveling Water Color Display.

RUSSELL IREDELL will hold an exhibition of his portrait drawings at the Cannell and Chaffin Galleries, July 2 to 14th. These are portraits of well known people of society and filmdom, done in pencil, crayon and pastel in combination. Likenesses seem to be easily achieved and made permanent in his distinctive style. The drawings are characterized by directness and simplicity. The artist, formerly of New York, after a residence in Hollywood of a year and a half ,has decided to stay permanently. He is much interested in community spirit, having charge of the artistic direction of the Bowl programs.

OTIS WILLIAMS has just taken a studio on the third floor of the Lyceum Theater building, Los Angeles, where he will work and paint part of the summer at least. He plans a sketching trip to Laguna and in all probability will visit Carmel and Monterey.

THE Cannell and Chaffin Print Room is becoming a resort for all who are interested in etchings, for they have a remarkably large and complete collection of prints by present and past masters of this fascinating art.

IN the Stendahl Galleries at the Ambassador, during July, will be shown paintings by Peter Van Veen, of the East and California. Mr. Van Veen has just received a letter from Queen Elizabeth of Belgium, expressing her appreciation of his work in the painting of Capistrano, which she recently purchased.

THE Cannell and Chaffin Print Room is showing a collection of lithographs by George Bellows, from July 2 to July 14, inclusive. Bellows is one of the modern masters of this medium, and develops the rich color-suggestion possible to this black and white medium—in notable contrast to the pale and delicate manner of Whistler. The prints are of three distinct types; delineation of modern life, drawn with considerable humor; these include a number of prize-fight lithographs, one of which, "Stag at Sharkey's," is an undisputed masterpiece. Then there are allegorical compositions somewhat allied in design to those of Arthur B. Davies, and a number of fine portraits.

TWO very delightful musicales were given by Mr. and Mrs. Dana Bartlett at their new residence studios, 101 South Virgil Avenue, Los Angeles, on the evenings of Friday, June 22, and Saturday, June 23. Several new paintings by Mr. Bartlett were shown.

MAX WIECZOREK is showing a group of figure studies at the Los Angeles Athletic Club. The studies are "Mater Dolorosa," "Monna Vanna" and "Serenata Morisca."

AT the Kanst Gallery Paul Lauritz is exhibiting new landscapes, and James Alfred Dewey is showing studies of the desert.

THE Laguna Beach Art Association has secured a most desirable location for the new art gallery. The lot is on the cliffs, near the ocean front and on the boulevard. The new gallery will be built as soon as the necessary funds are guaranteed, but in the meantime the old gallery is housing the summer exhibition of the Laguna Beach Art Association, thirty-four artists being represented.

DURING the first part of July in the Stendahl Galleries at the Maryland Hotel, Pasadena, paintings by California artists will be shown. The last week in July will be a retrospective showing of Joseph Kleitsch.

KARL YENS is holding an exhibition of paintings at the Norse Club, 1666 Wilcox Avenue, Hollywood.

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Music

THE Hollywood Bowl Summer Concerts are announced for each Tuesday, Thursday, Friday and Saturday nights at 8:30 for eight weeks, beginning July 10. Emil Oberhoffer has been selected as director. Sylvain Noack is to be the concertmaster, and Mr. Svedrofsky will be the second concertmaster. The orchestra will be composed of seventy-five or more players, and the programs will be equally good, or better than those of last season.

MAY MACDONALD HOPE, founder of the Los Angeles Trio, announces that plans for next season include the presentation of six concerts in Los Angeles, beginning in October, and given about six weeks apart; the concerts to be under the direction of France Goldwater.

The personnel of the Trio remains the same: May MacDonald Hope, pianist; Calmon Luboviski, violinist, and Ilya Bronson, violon-cellist.

The artists will remain in Los Angeles all summer and have planned to work up a new repertoire, featuring more modern and American compositions than heretofore. Arrangements are being made with American composers for the compositions of trios to be used for these concerts.

A season of out-of-town concerts is now being hooked, which will no doubt extend into a tour of the Pacific Coast at the close of the symphony season.

THE announcement by the Los Angeles Chamber Music Society of twelve concerts next season is very gratifying to the many who found pleasure in the offerings which were given by this organization last year to appreciative audiences at the Gamut Club Auditorium.

The society will again present a concert each by the San Francisco Chamber Music Society and the London String Quartet. Works from the classics and interesting novelties will be presented next season as was the case the season just closed. The Los Angeles Chamber Music Society combines the following: Philharmonic Quartet, Sylvain Noack, first violin; Henry Svedrofsky, second violin; Emile Ferir, viola; Ilya Bronson, violoncello; L'Ensemble Moderne, Henri De Busscher, obe; Emile Ferir, viola; Blanche Rogers Lott, piano, and the L'Ensemble Classique, Henry Svedrofsky, violin; Emil Ferir, viola; Fritz Gaillard, violoncello, and Blanche Rogers Lott, piano.

THE rapidly increasing size of Los Angeles as an art and educational center is noted in the growth of its leading institutions. Among these, the Cumnock School is marking a new era in its service to young women in the erection of its beautiful buildings on West Third Street, occupying the length of a block, between Las Palmas and McCadden streets.

Miss Brooks, the director, and her architect, Mr. Arthur S. Heineman, have made a careful study of the best school equipment throughout California and elsewhere, and many features were suggested by the enthusiastic faculty and student body, who shared joyously in the plans from the beginning. Miss Brooks feels that she is most fortunate in finding an architect who believes that if our American youth were surrounded during the impressionable years with an atmosphere of beauty, the ideal of American education would reflect its refining influence. Cumnock has been planned with this ideal of beauty very definitely in mind. For instance, there is a solarium which will be used as an art gallery and will, at the same time, afford projection space for vocal exercise.

Among other delightful features is the large, gently sloping court yard around which the buildings are arranged, to accommodate the annual May Day pageant as well as other out-of-door events. An upstairs sitting room, with kitchenette attached, suggests pleasurable hours for week ends and after-study refreshments.

For twenty-nine years the Cumnock School has called to its doors gifted and ambitious young women from all parts of the country, lured to study there because of the combined cultural and professional value in the courses of study. Many who came for purely aesthetic reasons remained to complete their vocational equipment. And now the Cumnock graduates are scattered throughout the land wherever the platform reader, the storyteller, the teacher of oral and dramatic expression and the producer of drama are in demand. These courses are recognized as of college rank by the University of California and are open to recommended high school graduates. Deficient credits may be made up in the Cumnock Academy which is on the same campus.

To the girl who wishes to pursue a high school course in such an atmosphere with accredited training in the oral arts, dancing and pantomine for their cultural value, this department of the school affords unique opportunity. Accredited, in Class "A" at the State University, the Cumnock Academy stands in the first rank in scholarship.

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No. 43 JULY, 1923



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CALIFORNIA SOUTHLAND
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SOME SOUTHLAND GARDENS—REDLANDS

By HELEN DEUSNER

THE visitor to Redlands is happy to find there the fulfillment of his dream of Redlands fed by rumour. The dominant impression is of lovely, homey places most of which just grew, set among the fine old orange groves for which this earliest of settlements is known. Its age and mellowness make much of the rest of southern California seem startling in its newness: the old growth, towering trees, wonderful roses, and wistaria, and splendid specimens of Guadalupe cypress which one seldom sees elsewhere—give a fine air of dignity.

Three gardens, very different in type but each very interesting in its own way, have been chosen for comment. These are not so well known nor as often illustrated as are the famous Smiley Heights and the Stirling garden in Redlands; the latter planned in the California-Italian style with four terraces, many palms, and avenues of Italian cypress trees.

Of totally different interest is the rather new garden of Mr. Clarence White, also on a hillside, where hundreds of varieties of iris are being experimented with. To the informed amateur the garden of Mr. Stillman Berry is of exciting interest. There under the trees and in the sun, in the exposure they love best, are all sorts of rare things—the finest of iris, some of which are the results of his own hybridizing—occasional old friends from the East, such as wintergreen and trillium, seldom encountered in southern California, but which his skill has made appear very happy and at ease.

The hillside garden illustrated is that of Mr. and Mrs. Kimberley, called Kimberly Crest. It is typical of much of the best in southern California and has about it a sentiment of exquisite peace such as one seldom finds. There are giant eucalyptus, peppers, and cypress—trees that give dignity to the views we so much admire. How else than by planting trees, which grow to be big trees, are we to have a frame and a foreground for our views at all in scale?

The large, comfortable house on the uppermost level is surrounded on two sides by many flowers in succession. Great beds of pansies and tulips, of larkspur, pentstemen, and enough fine old trees give a setting to the house and a pattern of shade over driveway, lawn and flower beds. On the other side of the house to the north the whole magnificent view of snowcapped mountains and fertile valley opens out with the garden's hillside slope for foreground.

The central treatment of this slope is a wide walk which one follows from the house to the lower corner of the grounds. Crossing a broad grass terrace just below the house and passing a fountain the walk divides down two wide flights of stairs and circling a fine big pool where lotus grows to perfection unites again under the pergola beautifully clothed in roses and wistaria. In this sweet-scented shade the path drops a bit down infrequent steps and curves a little to



KIMBERLEY CREST, THE GARDEN HOME OF MR. AND MRS. KIMBERLEY OF REDLANDS. THE CENTRAL TREATMENT IS A WIDE WALK, WHICH, PASSING A FOUNTAIN, DIVIDES DOWN TWO FLIGHTS OF STAIRS AND, ENCIRCLING A LOTUS POOL, UNITES AGAIN UNDER THE PERGOLA CLOTHED IN ROSES AND WISTARIA

come out on shady open spaces and a wide platform at the lower gate. Details of built-in seats, stone jars, and ivy-covered walls are here set in luxuriant growth of shrubs and flowers. Extending up the slope of lawn on the left a path for nature lovers wanders along the boundary planting, a good combination of trees and flowers and shrubs. The tall fan palms which are now taller than they appear in the illustration present interesting verticals in contrast to the prevailing horizontals of the valley and the distant view. Mrs. Kimberly's long devotion to her garden is felt everywhere.

The gardens of Mrs. Jennie Davis on Brookside avenue have several attractive features, one of which is, to my observation, unique. The garden is set in several acres of orange grove which has a big irrigation ditch running through it. Mrs. Davis has used this as one might a brook and has planted it beautifully for a quarter of a mile or more. A path wanders up one side the stream and down the other, between flower and shrubs in masses or in singleness of beauty. We find an unusual wealth of deciduous shrubs, some of them most thrifty. The eastern barberry, styrax, forsythia, Japonica, spiraeas, flowering cherry, and peach. There are occasional surprises as one strolls along—an ancient stone Buddha under the deodar, a colony of snowdrops by the way. The ditch itself was built by Indians one hundred years ago. Mrs. Davis has enclosed it in cobblestones and concrete walls all overgrown with periwinkle and other creepers so that one sees, and hears, only the stream. There is another element of this garden which is of arresting beauty. One crosses, back of the house, a flower-covered terrace, then between two fine old Italian cypresses bridges the stream and steps down into a green garden in which the elements are of the simplest and the effect of the noblest. A great, shady lawn, roughly circular, and in its center a circular pool with simplest, sunken curb. The planting about this lawn is somehow peculiarly happy in effect; and it is of such shadiness and the trees so tall as to be difficult for the photographer, or, for those who feel its subtle charm, to describe it in words. One towering eucalyptus holds a great wistaria vine, a marvel of bloom. At its foot some low palm clumps give piquancy. Opposite the entrance is a little view across deciduous foliage to a bright patch of sky. For the rest, just quiet green tree and shrub planting, no attempt at any color. I thought it very beautiful.

There is one new garden in Redlands which is so individual in its treatment and so clever in the solution of its problem that it merits here some detail of description and more illustrations. It belong to Mr. and Mrs. G. B. Montgomery on Highland avenue. The drive enters at the northwest corner, following the west and southern boundaries. The house stands in the inner angle at the southwest and the garage at the end of the drive in the southeast corner of the lot. The site chosen for the house was the largest part of the lot which slopes gradually to the east and north. By placing the house on this highest part and putting the axis on a diagonal they have accomplished several things most desirable but with a minimum of grading, that source of trouble on our California soil. The house is therefore retired from the street, (b) the entrance to the house is attractive while at the same time the driveway intrudes itself not at all into the picture; (c) not an inch of garden space is wasted; (d) the house looks down over the garden in the most intimate connection with it; (e) the longest possible distance is obtained for the garden axis; (f) the side view of the garage has become an attractive feature: indeed, the whole is a masterly treatment of a plot of land which is no larger than that which most people fritter away with a little grass plot here, a few shrubs and flowers there, and never a garden in the end.



IN THE GARDEN OF KIMBERLEY CREST, DETAILS OF STONE SEATS AND JARS, FOUNTAIN AND PERGOLA ARE SET IN A LUXURIANT GROWTH OF SHRUBS AND VINES, WITH FAN PALMS



THE WEEPING WILLOW FORMS A DELIGHTFUL BACKGROUND FOR THE ANGULAR GARDEN HOUSE AT THE END OF THE MONTGOMERY GARDEN, REDLANDS CALIFORNIA



THE NORTH FACE OF THE GARAGE IN THE MONTGOMERY GARDEN IS MOST INTERESTING IN TREATMENT. IT ADDS TO THE BEAUTY OF THE GARDEN OF WHICH IT IS DISTINCTIVE



DETAIL OF THE CHARMING GARDEN HOUSE IN THE MONTGOMERY GARDEN, REDLANDS, CALIFORNIA. IN ITS ANGULAR SPACE, FILLING THE CORNER OF THE LOT IS A LOCKED CLOSET

BIRDS IN GARDENS

By Theresa Homet Patterson

THE quail hunted by man and beast, bird and reptile must needs have a large family or perish from the earth. Being a ground bird doubles the danger.

Down in an Oak Knoll garden a new precedent is being established. When the family returned from the East one of the window boxes had taken on new beauty and interest in which the gardner had no part. A quail was setting on thirteen eggs. Twelve hatched, and shaking the brown fuzz dry they began shuttling back and forth in the long box, paying slight attention to the coaxing parents. They had no intention of making that fifteen foot leap to the ground until they had tried their wings. The temperature was one hundred. The next day was the same. The parents urged and coaxed and scolded. They brought some neighbors who flew up to the box and reasoned with the babies, telling them how little quail always left the nest at once to follow their parents in a search for a living. They hopped by turns onto the edge of the box and obeying the axiom to look before they leaped, hopped back. There was nothing to do but teach them to drink from the saucer and eat the food put in for them. The third day of the May heat-breaking record they came down, two of them tumbling into the air-way where the gardner had to crawl under the house to rescue them. It was a relief to the family inside the big window, who had watched for three days, to have them safely landed. The next day father was seen leading five down the garden path while mother followed with seven on their way to the grain fields. A nest but a foot from the drive was deserted after the ninth egg.

The family inside had just gotten back into the regular routine when two other window boxes were found with nests containing eighteen eggs each which meant doubling their anxiety as these also were second story boxes. One mother did not come back, (we hope no one ate her in nesting season!) but eighteen burst their shells in the other box and jumped right overboard at their father's bidding. Whether he was more convincing as to their duty, or whether they lacked the will power of nest number one we don't know. Two were killed, a third was badly injured and was tenderly nursed in the house.

I was sitting quietly under an arbor of a charming garden in the late afternoon. A quail flew onto the wall and scanned the garden. Seeing no one he called "All right here," at which a covey literally flowed over the wall. The cock took his position as guard on a small boulder while all hands got into a fresh bed of small plants where they made the dust fly in their dry cleaning process. This military guard never blinked an eye until relieved by another cock. I really listened for the click of their spurs so military was this attention and change of guard. The others kept up a low conversational chatter delightful to hear as it shows such contentment and joy in living. They rolled over on their sides and stretched their feet straight out.

The mistress of the garden appearing saw her aster bed turned into a bathing beach. There was a "shoo" answered by a whirr, and no quail! What greater proof of dematerialization can any one want. One day when the house was alone a mother led her wee babies up the steps to the porch, apparently to give them a view of the promised land.

The Mountain and Valley quail can be distinguished by their millinery. The plume of the Mountain is pointed and turns back; that of the Valley is reversed, being largest at the end, and turns forward almost to the bill.



GREAT TREES FOR FOREGROUND, WISTARIA AND ROSES FOR DRAPERY, MAKE OUR CALIFORNIA GARDENS THE LIVING ROOMS OF SUMMER



ST. JAMES IN SAN JOSE, CALIFORNIA, IS ONE OF THE BEST PLANTED PARKS IN THE STATE. IT GREETS THE VISITOR AS HE ENTERS THE BUSINESS DISTRICT FROM THE TRAIN, AND THE SANTA CLARA COUNTY COURTHOUSE FACES IT. THIS ENGRAVING AND TWO ON THE FOLLOWING PAGES ARE USED BY COURTESY OF THE SAN JOSE CHAMBER OF COMMERCE

TRIBUTES TO THE CALIFORNIA TROUBADOUR

ONE day last month a workingman in overalls, soiled from his common tasks, stood outside the window of Robertson's bookstore in San Francisco. Mr. Robertson, watching him from within, saw that he was reading through to the end Clarence Urmy's *Friend o' Mine* reprinted from *A California Troubadour*. Suddenly the man turned, entered the store, and bought the most beautiful copy extant of that universal tribute to Friendship, illumined and framed in permanent form. Indicative of the appreciation which has come to this first of our native California poets, the little story has prompted a desire on the part of his friends to collect and set in permanent form for all Californians and lovers of beauty, not only the finished verse and scattered short stories from his polished pen, but some memorial of that sensitive love of the sunshine and flowers, the wooded dells and oak-embroidered hills of his native state which make Clarence Urmy's songs remembered wherever and whenever California is loved and sung.

He is The California Troubadour.

Brave and debonair he passed his way among men in the varied phases of earthly existence. As child, before he spoke full sentences he sang; his girlish mother carrying the alto while he sang the air. She was his one and only Love. His songs were sung to her and, as a dear friend remembered—searching eargerly among the flower booths of his native city for violets to lay upon his bier—he wrote, "All flowers are sweet; but these fair blossoms spread with dew,
Call back the Mother eyes so sad, so sweet, so blue!
I hear the echo of a song sung long ago
As 'mid the nestling leaves it wanders to and fro;
The while the perfumed dew falls on my heart like rain,
And scent of violets—she loved them so!—gives pain."

As a youth, saddened by the loss of this dear Mother when he was seventeen, he devoted himself to the study of music and began writing verses before he left Napa College. Ever the necessity for a livelihood made of Music a handmaiden while his verse became the outlet for his spirit's hopes and joys. Through almost half a century of life crowded with study, pleasure, work, and the generous giving of himself, his talents, and his indomitable joy of life, to all about him, he wrote his songs and studied to perfect his art.

Called to the church by a long line of missionary ancestry from old Connecticut and Massachusetts reaching back to English Puritans and Cornish kings, he concentrated thirty years of his devoted effort to the training of choir boys—"his boys"—who now from far and near rise up to do him honor. Later separation from this loved work gave his songs a sadder tone or found their motive in more spiritual sphere. For, like the gallant Troubadour he was, he could not cease to sing. His verses found their place in every magazine of note throughout the country. And the joy their publication gave him did not become less as fortune favored him. One hundred poems in a month he sold once in New York where he had gone with a ripe season's vintage. After the Atlantic took a sonnet and Phi Beta Kappa called from Stanford for a finished, carefully constructed poem in praise of California, and San Francisco crowned him for his poem *Peace*, a perfect chant royale, he, who could never push for place among the propagandists felt the honor of his place, and when a complacent anthologist once asked him for some verses for her book, drew back, writing, "I am not a modest violet, I'm a redwood"—in the field of California verse.

His best verses, all the output of maturer years, cannot be found today between the covers of a book. Published it was, but scattered in the journals, excepting these two poems here set forth and two found on his desk. One, dedicated to a little San Franciscan born just a few short weeks ago to one of his beloved "boys", and one, *To a Young Poet*, his last work, which like a mantle dropped from his spirit as it took its last, most valiant flight.

Up from the scene of his long labors, to the little Episcopal Chapel in South San Francisco he went to meet his friends who came with their arms laden with flowers and their hearts with fond memories. Dean Gresham read the simple service of spiritual exaltation and eternal life, and quoted *The Poet Touch*, and, *Things That Count*. One of his beloved boys sang *Peace, Perfect Peace*——

The tributes from his multitude of friends, the lovers of his verse, and those to whom he gave himself unstintedly in teaching, have been manifold. It is not possible to print them all, but these that follow are the spontaneous heartfelt outpouring of his heart's friends, his brother troubadours in California.

WINGS

He ne'er is crowned
With immortality who fears to follow
Where airy voices lead.

John Keats.

A night in June. Fair Cynthia supplied
Large pinions for my shoulders. Forth I fared
To heights to which my spirit had not dared
Ascend. With bated breath and wonder-eyed,
Across the far, cerulean fields, through wide
And glowing portals swiftly I repaired
To distant orbs whose beacons flared
A welcome. Voices called: "Abide! Abide!"

To earth I came. But since that night in June
The wings are mine! By right of accolade
I carry keys to yonder bright abodes!
Within my heart I hold the words and tune
Saint Michael chanted to his lifted blade.
I sing them to rough seas and rougher roads.

Clarence Urmy.

THIS natal dream city with the towering hills, twin peaks, silhouetted against California's violet skies has receded from his poetic vision, alas! forever. * * * *

He has laid down his facile pen and passed into the spirit regions to the comradeship of his beloved Keats and Shelley and others of the great legion of immortals.

California loses one of her most distinguished sons, a true troubadour, a knight of the order of the aristocracy of intellect, one of nature's noblemen, a man of infinite courtesy—the greatest product of a great republic, a mind controlled by the most delicate imagination and exalted ideals.

The refined and sensitive note of his exquisite lute tenderly touched the cords of our hearts, appealing to our higher aspirations.

The magic music of his muse like a radiant light illuminates dark paths leading to the bright fields of truth and beauty.

Opening one of his dainty books was like entering into a fragrant garden in springtime, where art has arranged with consummate simplicity the most charming flowers—one could not decide which was the loveliest.

His supreme command of our language, in prose and verse, his broad humanity, his deep appreciation of nature, love of art and its exponents, his warm-hearted sincerity in bestowing freely enthusiastic praise where it was due, were some of many endearing traits of his fine character.

We shall sadly miss him—but our sorrow will be softened by the thought of his life's completed mission, for all his tasks were bravely wrought out to a finish.

His poems, lyric legacies to us, came from his soul, clear cut as cameos—remain in the mind; the purity of his motives and actions were an incentive to all.

By his sojourn here, he left the world better than he found it, and we are all grateful, who heard his voice, felt his hand clasp, knew that intent face, read his inspirations.

He dwelt among us, verily, a son of God—a follower of Christ, a high apostle of the true and the beautiful.—*Claud H. Simson, in The San Jose Mercury-Herald.*

Clarence Urmy, Immortal

CLARENCE Urmy has been gathered to his fathers. As poet, musician, critic, he no longer remains with us. Yet, though his poems be forgotten, his music no longer remembered, his criticisms pass the way of all that is mortal, though his very name be obliterated and the records of his birth and death be utterly destroyed he will still be with us to the end of the age.

For it is the way of things that no influence shall ever pass away. No word that is uttered, no thought that flashes through the mind, no action that is performed, can pass away, but each and every one of those things



J. C. Gordon
THE SANTA CLARA VALLEY IS VERY BEAUTIFUL IN SPRING WHEN THE FRUIT TREES ARE IN BLOOM. NEAR SARATOGA, CALIFORNIA.

goes on till the all that is human shall have been forgotten.

We all know of the mighty Bach, and his work and his name remain with us. But very few except erudite musicians know of those older musicians who stamped the image of their personality on Bach when he was a youth, and not even the most learned historians could name those still older musicians who influenced Bach's predecessors. Yet, is it not true that the line of their influence still remains unbroken?

Through his position as organist of Trinity Church for thirty-three years Clarence Urmy set the stamp of his personality on many a boy who sang in his choir. Many a boy has gone out into the world better because of the fact that he knew Clarence Urmy. And though those boys should in no case have music as their life work the influence of that music learned within the vineclad walls of Trinity is none the less real, and none the less permanent. Though Clarence Urmy's poems should no longer be read the influence of them will remain, the suggestion of that poem published yesterday morning, after his death, that suggestion of "Smiling Death" will never pass away.

In no theological sense do I speak, but of facts that can be known by unbelievers, Clarence Urmy is immortal. Musicians, a good man has gone from our number. Let us pause a moment, bare our heads, receive our inspiration from his example, and do him honor!—*Leroy V. Brant, Director of San Jose Institute of Music.*

THE POET AND HIS LUTE

By CLARENCE URMY

The Poet's lute, placed in his hands at birth,
Is tuned to overtones unknown to Earth,
Tunes that take wing from deftly fingered frets
As perfume steals from bed of violets.

The Poet draws from wire spun in a star
The music of a mighty avatar,
Like song of humming birds—throb, tiny throats!—
Too high for human ear, supernal notes.

He wakes with magic touch his instrument
To heavenly harmonies, rapt, eloquent—
Dream-haunted strings that bear from far-off spheres
Strange chords too glad for smiles, too sad for tears.

He echoes airs that seraph tongues rehearse,
And strives to blend them with his blissful verse—
Elysian lyrics born of Flame and Dew,
The faultless, ever-older, ever new.

Thus round the Poet's lute fond Fancies throng
Awaiting dulcet trysting-time with Song,
Till smiling Death at his worn portal stands
To sever strings, seal lips, and still his hands.

HE had been called to the Cathedral Choir of San Francisco, before and after he left Trinity. Just after Easter of this year the Dean and he conversed again upon the subject and he answered, "I cannot tell you what it means to me to have you ask me, Mr. Gresham; but I am too worn and tired to undertake it, I am not equal to it now."

Suddenly, at noon on May twenty-fifth at the corner of First and Santa Clara streets, the very scene of his intense short story, *In the Midst of Life*, Death stood "at his worn portal" calling him. Gently at first its finger lay upon his lips, and tangled speech. But thinking, as always, of his duty not of himself, he took a brief luncheon with his brother Percival, congenial comrade of his later years, and went back to his class at the State Teacher's College. Gently again The Finger touched his power of speech; and pupils, eager though they were to understand—could not. Seeing their perplexity he essayed to make his meaning clear and spoke some said, in French, a rapid explanation. Seeing his troubled state, one, quick-witted, kind, said, "Mr. Urmy, the bell has rung," and the class filed softly out. Brave and determined to the last, careful of other's plans, he put away his books, laid down his baton, and obeyed the gentle summons which spreading to the motor nerves from those of speech began to "sever strings, seal lips and still his hands.

So full of life, so dominant and self-contained among his own had he been always, and was for that day and the next, that realization of the blow he had received came slowly to us all. Yet in a week of desperate calls on scientific aid in all its phases, we could but watch the progress of the hemorrhage, and on June second, just at noon, as an old-fashioned clock in the house nearby struck twelve, his last short breath passed out on the soft air of his beloved California.

The story Edward F. O'Day has told with such rare sympathy was published in The Argonaut of January twenty-second, nineteen sixteen and will be reprinted presently in full as a brochure of San Francisco. Excepting for a few, still unbound, copies of *A California Troubadour* published by Robertson, Mr. Urmy's books are out of print, although two new books almost ready for the press lay waiting for the time and thought which he had been unable to take from lecture courses, music lessons and dramatic writing filling up his daily round.

The California Troubadour

CLARENCE Urmy, the California troubadour, is dead at San Jose. Born in San Francisco 10 years after the discovery of gold, he was in the truest sense a California poet, and all who know his work will agree that he was one of the sweetest singers we ever had.

Urmy liked to regard himself as a troubadour. It is a modest designation, and in Urmy's case very appropriate. For he was a very modern Blondel, singing his songs under the windows of the prisoners of care, showing the way to escape from the thralldom of our materialistic existence.

Urmy loved to tell the story of the day that he was born, a charming story with a troubadour motif.

"The day that I was born," he said, "a French street singer wandered over Rincon Hill. Through Folsom, Harrison and Bryant Streets, through First, Second and Hawthorne Streets, he sang his troubadour lays, and passing out through South Park into Third Street, was lost in the endless procession of hurrying humanity, omnibuses, hacks, express wagons and drays."

That was Urmy's story. This is how his mother told him the story of the day that he was born:

"Your coming into the world was heralded by some beautiful singing, some French songs delightfully sung by a wandering troubadour. Only a little while before you were born the singer stood close by our front door, and sang looking up at my bedroom window. I was, oh, so anxious to have a look at him! So your father gently moved my bed over to the window. I leaned far enough over to catch a glimpse of his long-plumed hat, gay cloak and old guitar. Just at that moment, he glanced up at the window, threw me a kiss, and ran quickly down the street, followed by a crowd of children and grown people. We heard him singing in the next block, then faintly again over the brow of the hill, and then . . . . not long after . . . . in a few hours, you were born."

Years after Clarence Urmy was given a copy of the Alta Californian, dated July 11, 1858, containing the news of the day that he was born. He found this item:

> Death of a Troubadour.—Yesterday afternoon at Third and Silver Streets a strolling singer, known as "French Louis," was knocked down by the International Hotel 'bus, and fatally injured. He was carried to the drug store at the southeast corner of Third and Folsom Streets, where he expired a little before 6 o'clock. It was reported that he had been singing all afternoon in the vicinity of Rincon Hill. Just before the singer expired he managed to unclasp a locket which was tied about his neck and which contained the picture of a comely young woman. He pressed it to his lips, and very faintly, half whispered, half sang a little refrain in French interpreted: "My soul to God, my faith to the King, but my heart is thine forever."



J. C. Gordon
THE STATE TEACHERS' COLLEGE AT SAN JOSE WAS DESIGNED BY THE STATE ARCHITECT AND IS NOTABLY GOOD AND EFFECTIVE

The whole incident so impressed Clarence Urmy that he was inspired, like Francois Villon, to write his "Last Testament." It was written in French, and begun thus: Mes chansonnettes aux beaux oiseaux,
Mes reves doux aux fleurs;
Mes sourires aux esprits des eaux,
Mes cris au ciel en pleurs,
Mon ame a Dieu, ma foi au roi,
Mon coeur, mon coeur toujours a toi!

He Sang California

There are on my shelves three treasured volumes of Clarence Urmy's poetry: "A Rosary of Rhyme," published by "Joe" Winterburn in 1884, "A Vintage of Verse," published by dear old Doxey in 1897, and "A California Troubadour," published by the only "Aleck" Robertson in 1912.

All through these books there is beautiful poetry about the state that Urmy loved. He never tired of singing of San Francisco and Tamalpais, the Napa Valley and Santa Cruz, the Contra Costa Hills and Livermore and Los Gatos.

Some of his poems you will find in the national anthologies. After the Armistice his chant royal, "Peace," won first prize in a Cronicle poetry competition. Of late years Urmy was music and dramatic critic for the San Jose Mercury, and he was a teacher of music too, but he never ceased to be the California troubadour.—*Edwin F. O'Day in The Oakland Post-Enquirer.*



WHITE IRIS IN BLOOM ALONG THE WEST BOUNDARY WHERE A HIGH FENCE AND TREES MAKE SHADE FOR BULBS AND CALIFORNIA WILD FLOWERS THAT LOVE IT

GARDEN OF MISS ANNA HEAD
BERKELEY, CALIFORNIA



THE CIRCULAR SEAT BEYOND THE ROSE GARDEN IS BACKED BY A HIGH HEDGE AND FLOWERING SHRUBS



IN THE ROSE GARDEN, WITH ITS LOW CUT BOX-HEDGES AND PATHS, ONE FINDS A SUNNY SEAT, OR SHELTER



WISTARIA ON THE PERGOLA MAKES A PICTURE FROM THE LOGGIA, WHICH OPENS FROM THE DINING ROOM TO THE SOUTH

THE garden of Miss Anna Head, President of the Garden Club of Alameda County, is a small garden listed in the Garden Club of America as one to be visited on the Pacific Coast. Miss Head has recently sold this place in Berkeley, and as several changes are being made, necessitated by the building of a garage, the garden will be taken off the eastern list.

Many changes in Berkeley gardens also result from the building of the new University Stadium.

The Alameda County Garden Club will visit the beautiful estate of Mr. and Mrs. Charles D. Blaney, Saratoga, Santa Clara County, in the Fall.



THE EAST FRONT OF THE COTTAGE OF MISS ANNA HEAD, BERKELEY, CALIFORNIA. RATCLIFFE, ARCHITECT.

THE DISTINCTIVE CALIFORNIA GARDEN

By ALLISON M. WOODMAN

PART I

WHAT constitutes the California garden, as distinguished from the Eastern type of garden? There is a distinct charm about the old New England garden, full of trim little paths laid out in regular fashion, seats, trellises, arches, and arbors in set places, garden plots filled with old-fashioned, sweet-scented flowers, which is not difficult to feel. Likewise is felt the beauty of the formal garden so prevalent in the East, with the garden set out in regular fashion, and possessing fountains, pools, pergolas, sun-dials, moss-fllled stepping-stone or brick walks—the while appearing to be but an extension of the house.

It is freedom from conventionality, rather than freedom from restraint, that characterizes true Californians. It is this spirit which is reflected in California gardens. In the extreme East the spirit which prevails is that of "you must do this and you mustn't do that; observe all of the proprieties; do not deviate an inch from the accepted line of traditional conduct." Here in the West we are tempted to go to the other extreme—to break entirely away from established precedent and custom. But there is an obvious danger in this attitude, which must be guarded against in matters of gardening.

In California, I believe, the trend is towards a distinct informality in most of our plantings. And yet, even in informality there must be some semblance of unity of purpose and conception—in fact it is really much more difficult to form an informal than a formal setting. Sometimes the wisest procedure seems to be to strike a happy medium between the two—to include the best features of the formal garden, giving them an informal, intimate setting. In other words, we remove the austerity of too formal a treatment by adding a touch here and there of informality.

All this pertains to gardens, adjuncts to residences informal in character. Gardens immediately adjoining residences of classic design, naturally would conform in their lines and general scale to those of the residences, or else the classic beauty of the latter would be vitiated or lost. A gradual transition could then be effected from the formal to the more informal parts of the grounds. It is this lack of feeling for the proper relation of house and garden, that, in many instances, has practically destroyed any sense of harmony between the two.

Fortunately, in California we try to present our best front to the public, but I believe it is in good taste to supply some sort of hedge or

(Continued on Page 19)



LOOKING SOUTH THROUGH THE PILLARS OF THE LOGGIA TO THE FOUNTAIN BETWEEN THE SIDES OF THE VINE-COVERED PERGOLA



THE CHARM OF THIS GARDEN IS THE CLOSE RELATION BETWEEN THE HOUSE AND ITS ENVIRONMENT, EVOLVED BY THE OWNER

SOUTHLAND

The Monroe Doctrine

MARKING the end of colonial development on earth the Monroe doctrine is well worthy of a centennial celebration in the land where East meets West and the world is encircled by civilization.

That no more so-called "discovery" of new territory should give any nation the right to that territory was the ultimatum and real significance of the Monroe Doctrine. Its vital issue has been clouded by many side interpretations; but it now stands forth in emphasis as the beginning of an era in which the right of nations to be free and equal is seen and acknowledged.

It takes centuries to develop ideals among people of one race: how long then, must we look for the development of every nation of the earth to the point now attained by the few? That a standard is set and human rights acknowledged are the encouraging facts we celebrate this month in the Centennial centered in Los Angeles by the nations of the Americas.

What we need to see, and what this celebration may show us, is the mutual advantage of giving. Each nation has much which it alone can give to the world in the arts of life. More and more as these arts, which are the development of necessity in food, clothing and shelter, become crystalized in any race that race has something to give to other races. Selfish hoarding of that treasure has resulted in war and devastation. Selfishness in hiding from other nations any advantage gained in commerce or in science is the trap which holds a nation in the grip of the dark ages.

The open door, the open shop, the open mind, the open heart, which give to all equal opportunity to live and work and develop; these are the motives of the new century in which the rights of all nations are being adjusted and each is called on to contribute to the progress of all.

Noblesse Oblige, Physicians and Surgeons!

THE commercializing of a noble profession has scattered the knowledge once held in secret by the "medicine man" of any tribe. Half truths are dangerous things; they mislead those who trust to the wise as their leaders; they make arrogant those who possess them . Because the profession of conserving health in humanity has given to the world free access to its hard-earned and important discoveries in the art of well-living is the very reason why it should step up instead of down in its ideals and, leaving general axioms of health to be conventionalized by the multitude, draw a sharp line between ignorance and authority, skill and mere bungling.

The public mind is very confused on the subject of doctors. Who is a doctor and who is not a doctor? Who is worthy to be entrusted with the life of our dear one, and who is selfishly thinking of his own purse and his own political advancement when he takes the life of a fellow citizen in his hands?

These are questions which make the position of doctor in the community a very critical and important one. Responsibility for the proper adaptation of the medical profession to our new community life rests upon the Profession of Medicine as such. The Red Cross work, through the war and since, has done much to standardize the conservation of health, not only in community health but in individuals. But first aid to the injured is only one phase of succor to the sick and wounded. The next step, "Consult your physician" is the one most surrounded by difficulties. There are physicians and physicians; doctors and near-doctors; and consultation is the most terrible risk if one does not know a physician when he sees one. Most people do not know a doctor from a pseudo-doctor; and there is no one on earth who can enlighten them but the medical profession acting as a whole or in a representative Institute such as exists in the profession of architecture.

The state has no basis of wisdom by which to make laws on the subject of health excepting the basis given it by the profession of medicine. Our democratic ideals should be restricted to the field of politics, and not to our schools of learning. A great republic is not evolved by continually levelling down to the intelligence and skill of the least gifted worker in any trade or profession. No one man can know everything in every line; division of labor makes for efficiency in the life of the community. In any great department of work, therefore, it is necessary that the workers set their own standard and hold themselves responsible for its upholding. Leadership, since time immemorial, has evolved within the tribe, the guild, or the profession; and, for the present, at least, there is no such thing as democracy of intellect.

Free and equal in opportunity we all are in California, but freedom of opinion is a different thing. Judged by the demands of a community of free men the opinion of the expert is the only one of any value. We train our own experts in schools of a republic. Our first concern in these United States was to see that every one had equal opportunity to learn to be intelligent; our second effort is now concentrated on seeing that each unit in the republic, or in the community, is given opportunity to find his best function. Too little attention has been given to this feature of education because the idea of giving everything known to man to every student has been carried too far in our public school system; and education has, therefore, become superficial and useless to the nation.

Applying this theory to the practice of medicine, we see that it is in the schools of medicine that a severe standard must be set and that a government "by the people, of the people, and for the people" must secure the best by acknowledging that all men are not equally fitted to be doctors, and that the best minds in the profession must be allowed, nay, forced to decide what is best.

We must continue to give every American child an education, but we must also teach that child to respect expert advice in all other lines than the one in which he himself is an expert. Not only so, but we must train experts in every line who are worthy of the respect of the whole community. It is impossible for the general public to know the difference between an expert research man and a diagnostician. The one should be booked for the laboratory where he cannot meddle with the critical emergencies of life and death of our citizens. So long as the word "doctor" is applied indiscriminately, the state, with its citizens consenting, will make the mistake of placing in authority over our children and teachers in schools, one who does not know an emergency case from a chronic condition or a stroke of paralysis from a nervous breakdown. Valuable lives are lost, children are left to grow up deformed and handicapped because there is no Institute of Physicians and Surgeons in California which dares to organize and speak with authority on the vital subjects of life and death.

Our Artists

IN all arts and sciences, as well as in the acknowledged professions, it is necessary that standards be uplifted if all men are to be drawn to a higher level in education and enjoyment. There is an American Institute of Architecture, and though it may remain remote and academic, its influence is felt throughout the country. There is also an American National Academy of Art. Members of this honorable body are scattered all over the United States and Europe, studying, painting, teaching. In Los Angeles there are practicing several score of architects who have been honored as members of the Institute, and A. I. A. is written after their names. Los Angeles' civic center and all her public buildings of note are still to be built. In the hands of these men, functioning through the Los Angeles Association of Allied Architects, this city will have the best effort of all its best architects concentrated in our new civic buildings. No such splendid combination of skill and

OPINION

community work was ever before witnessed. Los Angeles will within the next decade, become a very beautiful city.

In the field of Art why cannot the same splendid effort to set a high standard and make Los Angeles an art center be consummated?

Mr. Antony Anderson, the able art critic of the Los Angeles Times, and himself an artist of no mean talent, holds up to scathing criticism an article on the study of art which appeared in the June number of this journal. He asks whether the editor of California Southland or Mr. Cannell, who is doing so much to bring good paintings from Eastern and Western studios to Los Angeles, shall be the judge of what is good in our art. He says, after quoting our little article, "From all of which we are driven to the conclusion that"—the writer—"does not consider the landscapes of William Wendt, Elmer Wachtel, Marion Kavanagh Wachtel, Jack Wilkinson Smith, Hanson Puthuff, Benjamin Brown, et al., either local or worthwhile."

Mr. Anderson is the best man in Los Angeles to choose the founders of our Los Angeles Academy of Painting. He has chosen well; and if he will include in his "et al." the names of a few more, like Alson Clark and Jean Mannheim, he will crystalize in this city the floating ideals of our art around a group of men whom this journal has never ceased to set before the community as leaders and teachers and standard-bearers whose work is worthy of recognition in our own academy or any other because it is not only local and worthwhile, but universal in its technique and mastery.

Part of a Sunrise Sermon

Preached on Mount Davidson, San Francisco, by J. Wilbur Gresham, Dean of the Pro-Cathedral

HOW fitting, then, that in this great city by the western sea, without distinction of creed or class or circumstance, Jew and Gentile, Anglican, Roman Catholic and Protestant, high and low, rich and poor, young and old, should gather under this cross and round this mountain altar, as citizen and brethren, to dedicate the loftiest and noblest of our San Francisco summits to Him "Who is living and was dead, and is alive forevermore!"

There is an ancient Masonic legend which says that the temple-builders, in the absence of Hiram Abiff, the architect, threw away a keystone which he had designed and cut. They threw it away because of its extraordinary and peculiar shape. It was not oblong, neither was it square. It would not fit into the wall, nor did it seem to belong anywhere else. As the great building arose, without sound of ax or hammer, this curious stone seemed useless. But one day its need was felt and its proper place was found. It was raised to the top of the arch. "The stone which the builders rejected" became the head corner-stone, the keystone of the arch.

Again and again the builders of civilization have sought to rear the mighty temple of human life and the social order without reference to the place of the Living Christ in the scheme of things, and again and again has confusion reigned. It is so at this very hour among the nations of the world. Those who are attempting to rebuild modern life have ignored or forgotten the divine Keystone, whose place is at the top of the arch. It has been truly said that He is the center of history. "Previous history comes up to Him on one side and subsequent history on the other, like the two sides of an arch, and He unites them." Without Him humanity's proudest arch must crumble into chaos and oblivion.

It is at this point that we detect the profound significance of this Easter sunrise service. Our great city of the golden gateway follows in the train of many another honored sister city in rearing a cross and dedicating a noble site by the praise and worship of this mystic hour. Why? In order to symbolize its valuation of the things of the spirit, and to express the unity of the religious consciousness of all sorts and conditions of men and women. "Except the Lord build the house their labor is but lost that build it. Except the Lord keep the city the watchman waketh but in vain."

Soon this our sunrise service of 1923 will be folded away in consciousness among happy memories of the past. As we leave the quiet summit and the shining cross; as friend bids farewell to friend; as we descend the trail from our "mount of vision," are there not a few deep things to be said, things that we may cherish through the bright days and the dark days that lie ahead? Yes, there are three great living words, around which the meanings of our Easter sunrise service cluster, words that will not let themselves be forgotten. The sunrise service has a three-fold meaning. It means faith, it means hope, it means charity.

First, it is an appeal to faith. The witnesses to the resurrection were not materialists, but men and women in whom the faculty of faith had been trained by the Master Himself. It was only the eye of faith that saw Him then. It is only the heart of faith that believes and receives Him now. But faith is just as truly a faculty of our being as is reason. And so our gathering around this sunrise cross is an expression of our corporate faith in the great spiritual realities of life and experience. Out of this faith springs vision, and men and women of vision are the hope of the nation and of the race. The supreme object of faith is the risen Christ, the great and wise Master Builder. He stands beside us to assure us that our work goes on, even when death seems to interrupt and defeat and destroy it, that is, if our work be true and our vision high.

The second Easter sunrise lesson is that of hope. When all the alleged proofs of the resurrection have been reviewed; when every shred of evidence has been sifted and appraised; when we are still unconvinced in the face of all that reverent scholarship may say; there remains one line of thought that few of us escape. It is expressed in that one word, hope. A forgotten writer has expressed this hope very appealingly: "Mary knew Christ by His voice. He called her by name, and she knew Him. 'Mary!' the word was pronounced by lips that had once been closed in death. May we not hope for as much in the future? Again those accents so familiar, so characteristic, will fall upon the ear. Our names will be spoken, and the reality, great and joyous, of eternity's unbroken love will fill the soul. Like Mary at the sepulchre, we shall forget the angelic forms about us, while with bewildering rapture we drink in the melody of a well-known voice which calls us by name. We shall touch the vanished hand, and hear the sound of a voice that is still, and the tender grace of a day that is dead will come back, with all of its good and none of its ill, with all of its love and none of those things which in this world often make love our keenest torture."

And the last Easter sunrise word is charity. A service like this, in God's great out-of-doors, makes us forget for the time the deep-set barriers of conventional life that so often separate us in spirit and in thought, and cause us to misunderstand and unjustly judge one another. It is like that memorable reign of human brotherhood, so short and yet so real, that we knew when the great fire sent us to the city parks, with no roof over us save the interlacing trees and the star-lit canopy of heaven. It was then that our hearts rejoiced in a religion pure and undefiled before our God and Father, and in that best portion of human life, "our little nameless, unremembered acts of kindness and of love." The Christian religion, like its parent Judaism before it, is first of all a religion of the great out-of-doors. The Master of men was born out-of-doors, lived and taught and served and suffered out-of-doors, and at the end was crucified out-of-doors. The resurrection was an event of the out-of-doors, and the final test of religion in our modern life must be the test of the great out-of-doors, where "the things that are shaken" may be removed, but the things that can not be shaken shall stand forever, in the presence of Him "Who was the holiest among the mighty and the mightiest among the holy; Who lifted with His pierced hand empires off their hinges, turned the stream of centuries out of its channel, and still rules the ages."

LOCATIONS IN OUR CALIFORNIA GARDENS

By ELLEN LEECH



A GLIMPSE OF THE ESTATE OF MR. AND MRS. C. H. ALLISON IN VERDUGO CANYON, PLANNED BY MRS. ALLISON, WHICH WILL DELIGHT THOUSANDS WHEN SHOWN ON THE SCREEN, THROUGH THE MEDIUM OF THE LOCATION BUREAU OF THE ASSISTANCE LEAGUE OF LOS ANGELES AND PASADENA

WHEN Chen Hao-Tzu back in 1783 sang

If thy home a garden has not
And an old, old tree;
Whence life's daily joys can come,
Wise men cannot see.

he did not realize that while some of us can hardly hope to have daily inspiration through the sole ownership of such delights, we can, in 1923, frequently enjoy the garden and the old tree of another by the agency of the Assistance League of Los Angeles and Pasadena, working through the Moving Picture Industry, and because of the appeal of charity.

Time and again we visit lovely gardens with the Cinema as a guide, loiter under magnificent old oaks, and follow paths bordered with glorious color, leading to terraces and fountains, within vine covered walls, all this loveliness increasing with the years, and of which even a glimpse could not have been vouchsafed us save for the intervention of the League, functioning through its Location Bureau.

This Location Bureau is entirely original with the League and developed from the growing necessity of Film Companies to procure

locations,—real gardens and homes,—rather than built sets. The locations so desired are usually the property of owners who can not be approached with a request to rent or lend their homes to Filmdom but who may prove accessible to a member of the League on the basis that all money thus earned by allowing the use of the place to the representative of the Producing Company will go to the beneficiaries of the League or to such charity as the owner may designate. The fee charged is always made commensurate with the value of the location and the time consumed in making the picture. In every case a carefully drawn contract protects the owner from all damage to his property.

A recognition of the fact that one good deed entails another may account for the growth of the Assistance League and its development into a still larger organization, with more branches, the whole of which is housed in the Community House, at the corner of De Longpre Avenue and St. Andrews Place, one block west of Western Avenue and one block south of Sunset Boulevard, Hollywood. The League is now incorporated, and is known officially as the Assistance League of Southern California, Inc., and the departments are Community House, Thrift Shop, Women's Exchange, Tea Room and Tea Garden, Memorial Fund, Workrooms, Film Location Bureau and General Offices. The sole object and purpose is Charity, the aid of those less fortunate, and it is of interest to know that this aid since the organization of the League in March, 1920, has amounted to over thirty-seven thousand dollars ($37,088.67). In the beginning the League distributed the funds raised through its efforts to eight certain charities but since acquiring the Community House, and the consequent enlargement of the work, it has been decided to assist any organization or individual at the discretion of the Board, with the exception of funds designated to chosen charities by owners of homes used by Film Studios through the Location Bureau.

The announcement of the Thrift Shop covers its object and intent "We sell at lowest prices articles which some people do not need and which may be useful to you." Thus articles which were mistakes with the original owners, bought possibly in the dark of the moon, need not be sacrificed but offered on other altars.

When realization comes with the second or third day of ownership that nothing less than a blunder has crept into the wardrobe, isn't it comforting to think it can be utilized to do a little good in the world instead of occupying space in the closets as a constant reminder of your poor judgment. The list may include shoes, bought for beauty rather than comfort and which have lost in the contest, blouses, suits, and gowns may be found in the collection, also books, pictures, and bric-a-brac. Hats, for their changeling attributes, are emphasized.

This shop also caters to the studios, as frequently a costume part demands gowns of earlier years, crinolines, trailing garments, and the rather prim effects of the early Gibson girl period, all of which may be found within this department.

One beautiful thought animating the establishment of the Exchange in the Community House is to offer the opportunity of service to a class who might not have found the open road otherwise. These are the Shut-ins, people who for various reasons are not able to leave their homes but who can use their brains and hands in making dainty, attractive and useful articles for sale. These articles are handled through the Exchange and by their sale the makers can feel they are not only earning something themselves but assisting in a charity of a wide scope.

The last section of the Community House to open is the Tea Room, which includes the Garden Ramada, where grilled steaks and chops, as well as chicken noodles and other specialties are served.



AN APPROACH TO THE HOME OF GEORGE FRIEND, IN THE LAND OF THE "THOUSAND OAKS," MENTIONED IN THE ARTICLE BY ALLISON WOODMAN, LANDSCAPE DESIGNER, WHO TOOK THE PHOTOGRAPH.

The upper floor of the house is given over to the Tea Room, where a most attractive color scheme is worked out in olive green, black and scaling-wax red, with a background of warm tan. The view from the windows encompass the Hollywood Hills, nearby gardens, and an interesting bit of the lot of the Fox Studios. It is impossible to think of a more delightful way to be charitable than through the consumption of a perfect salad, a fried chicken, browned exactly to a turn, followed by a pie or an ice and cake. It is rather difficult to draw a word picture of food, in fact it seems not to be the proper thing nowadays to dwell too long on the achievements of the artists who cater to the palate though we spend hours and much language in acclaiming the men who delight us by the aid of the palette. But we may just as well be honest and admit that good pies are as much appreciated as in the days when songs were written about them, and the young swain was not asked if the fair one could paint a portrait but "Can she bake a cherry pie, Billy Boy, Billy Boy, can she bake a cherry pie, charming Billy?"

The Grill in the garden offers unlimited possibilities for open air suppers, and the Garden Ramada is always available for either tea or supper and cannot be surpassed for a lovely setting. The Ramada would be particularly appropriate for a Hunt Breakfast, or cool place for tea or supper after a ride through the Hollywood Hills. It seems probable that Charles G. Adams, the landscape architect, who so kindly gave his time, thought and experience to making the garden beautiful, also had in mind its possibilities as a center for entertaining, for bridge and Mah Jongg luncheons and announcement teas.

It is proper that the Community House should have a garden of its own, and that in the garden should be friendly old walnut trees offering a pleasant shade from the noon day sun. There always seems to be such a hearty hospitality offered by the shadows of this tree, not black shadows but inviting ones in which we love to linger. And it is fitting that this House which has brought comfort to so many should have the first requisite to joy,—a garden and an old, old tree.



MEMBERS OF THE SOUTHERN CALIFORNIA RIDING AND DRIVING CLUB OFF FOR THE USUAL MORNING CANTER, TO BE FOLLOWED IN THIS CASE BY A BRIDLE PATH LUNCHEON, ARRANGED FOR THEM BY THE AMBASSADOR HOTEL, UNDER THE LOVELY OLD OAKS OF SOUTHERN CALIFORNIA

THE ARCHITECTURAL CLUB OF LOS ANGELES

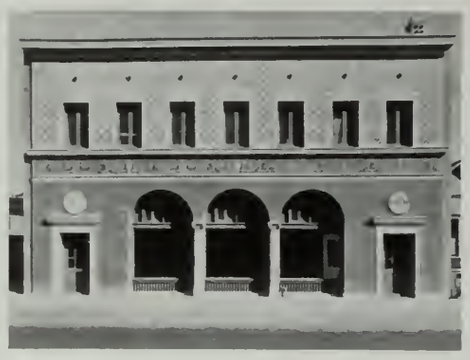
MONTHLY BULLETIN

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ENTERTAINMENT COMMITTEE

The Entertainment Committee is staggering along as usual, just a few days ahead of the game of supplying amusement and instruction to the eager members of the L. A .A. C. Good speakers are, take it from us, hard to find, and we don't feel that we can lie back and take it easy at this time. We need help in keeping our work up to the standard of the past season.

There are many specialists in the many lines of activity connected with architecture and construction who know what they are talking about and can put their message over, with whom we are unacquainted, but whom other members of the Club know. We want the best in the city and we can't find them all alone. Therefore, will you not go over your list of friends and acquaintances and pick out likely speakers, and send in their names to the Committee at 331 Bryson Building? This would be a real service to the Club and would insure our getting a wide choice of top-notchers for our programs. Even prominent Excavators will be welcome if vouched for by at least three members of the Club!

We are still planning to divide our evenings into two parts,—one talk to have to do with the esthetic or design side of Architecture and the other with the practical side. This should work well, theoretically, but in practice it is difficult to line the talks up that way every time. So we need a large number of possibilities from which to choose and which may be arranged for according to their convenience.

THE NEXT MEETING

It seemed best to change the date of the July meeting from the first Tuesday because of its coming the day before the Fourth when members are likely to go out of town for the holiday. The second Tuesday conflicts with the meeting of the Institute, and we thought it would not be courteous to cut into their attendance on that evening. So it looks as though we should meet on the evening of July 17th, but we cannot set the date until the return of our President from Tia Juana where he is spending a well-earned vacation. Due notice will be given by post-card in time for you to cancel your date with Her.

THE EMPLOYMENT COMMITTEE

Until the first of June it was practically impossible to find a draftsman open for employment in the City of Los Angeles. The Employment Committee in order to overcome this state of affairs communicated with Pencil Points in New York and advertised the local condition. With the first of June the condition of affairs seemed to change over night. Previous to that time there had been one or two men weekly apply at the Architectural Club for positions. From the first of June on there have been at least five men daily. The majority of these men are just out of school, but a sufficient number have left local offices to indicate a certain slackening in construction. Whereas in May almost every local architect desired additional help, in June very few have any need for men. At the present time there are openings for very first class men in a number of offices, but the demand for student draftsmen and for less experienced men seems to have been well supplied.

There have been fully fifty replies to our advertisement in Pencil Points. These replies have come from men of no experience to men of probably the very highest caliber. Due to the present conditions, the Employment Committee has mailed everyone one of the postal cards, shown below, with the belief that the better men will not be deterred thereby, but that the less valuable men will certainly not risk a trip to Los Angeles.

The Committee has been sufficiently successful in placing men to warrant its continuance in duty. It is probable that it will operate very much more efficiently this coming fall.

The Employment Committee wishes to comment upon the lack of co-operation between the draftsmen, architects and the Employment Committee. The former do not report in one case in five the fact of their obtaining a position. The architects never report such facts, and upon the Employment Committee calling for information from them too frequently they, (no longer needing draftsmen), evidence annoyance at our continued request for information. Undoubtedly, this coming winter a more systematic method of handling the employment situation must be worked out.

OUR TRAVELERS

Mr. Donald Wilkinson, one of our Directors, with Mrs. Wilkinson, is enjoying his six months trip in Europe. When last heard from, they were in sunny Italy.

Our Secretary, Mr. Paul Penland, has been through England, Belgium, France, and Spain. He is now in Germany, and will continue an exhaustive study of old world building materials, for the Blue Diamond Materials Co. Lucky Paul!

Mr. H. Roy Kelly is enjoying a three months trip through the Atlantic states on business for Meyer and Holler.

Mr. H. G. Spielman is in France attending the Fountainblau Architectural Summer School, which includes conducted trips through France.

We may look forward to some interesting lectures and exhibitions from these members on their return.

THE SMALL HOUSE SERVICE

Owing to unavoidable delays in securing the necessary equipment for the Small House Plan Service, it was not possible to display to advantage during June the sketches so far available. The arrangements have, however, been practically completed, and the urgent requirement now is for sketches and plans.

Architects who have small house plans available for the Service are urged to submit them to the Committee immediately, so that possible clients may not be discouraged by the limitations of the selection offered.

There have been quite a number of interested inquiries and there seems to be little question that there is a demand for a service of the sort contemplated—that is, to establish a point of contact between the architects and the builders of small homes, without making prohibitive demands upon the time of the architects.

Architects are particularly requested to submit any suggestions in regard to the material to be submitted, the manner and method of presentation, means of securing the necessary publicity, of securing and sustaining the public interest, etc. At present, necessarily, the plan of operations is in a tentative form. The Service wishes to serve both the architects and the public and will welcome information as to how this can be most satisfactorily and successfully accomplished.

EXHIBITIONS

An attempt is being made by the Exhibition Committee to secure the traveling exhibition of drawings of the Birch Burdette Long Sketch Competition of 1922. Last year's exhibition started from New York and ended in San Francisco after a very successful tour.

There will be an exhibition of Student Work from the University of Southern California at the next club meeting. Mr. Carleton Monroe Winslow, who has been delivering a series of lectures on ecclesiastical architecture at the U. S. C., is said to have gathered together material for an exhibition on this subject, and it is hoped that the club may arrange a view at the Club rooms.

An exhibition of drawings of Grauman's Metropolitan Theatre is also being arranged, showing the very interesting and original designs by William Lee Woollett, the Architect of the interior of the theatre.

Another exhibition to be looked forward to is being planned by the committee. It is hoped to gather together sketches by club members representing diverse subjects and in all mediums. Outdoor pencil, oil and water color sketches, life studies, portraits, monotypes, pen and ink sketches, decorative designs, book plates, illustrations, cartoons (comic and decorative) and all manner of drawings, which we like to dabble in during our spare moments, will be included.

It is possible that photographs of renderings by members for various offices will be included. Each man's work will be hung in an individual space,—a space for every member. A date will be set, up to which time drawings will be received by the Club Librarian, who will care for them until they are exhibited. This promises to be a very interesting chance to see some work that seldom comes to light and will stimulate the development of versatility. It is hoped that there will be no blank wall spaces as a reproach to the name contained therein. No matter how old a sketch may be it will be acceptable. However, members are urged to make the best of the summer sketching opportunities.

ANOTHER COMPETITION

The Santa Barbara Community Art Association will shortly issue programs for a Small House competition. The first prize will be $500.00 with about twenty other prizes in proportion. One architect in Los Angeles has offered $20.00 in gold, additional, to each man in his office who wins any prize.

Mr. Carleton M. Winslow is the adviser in the competition and will serve on the jury, without a vote.

Programs will be mailed to each club member soon.

The Postal Card

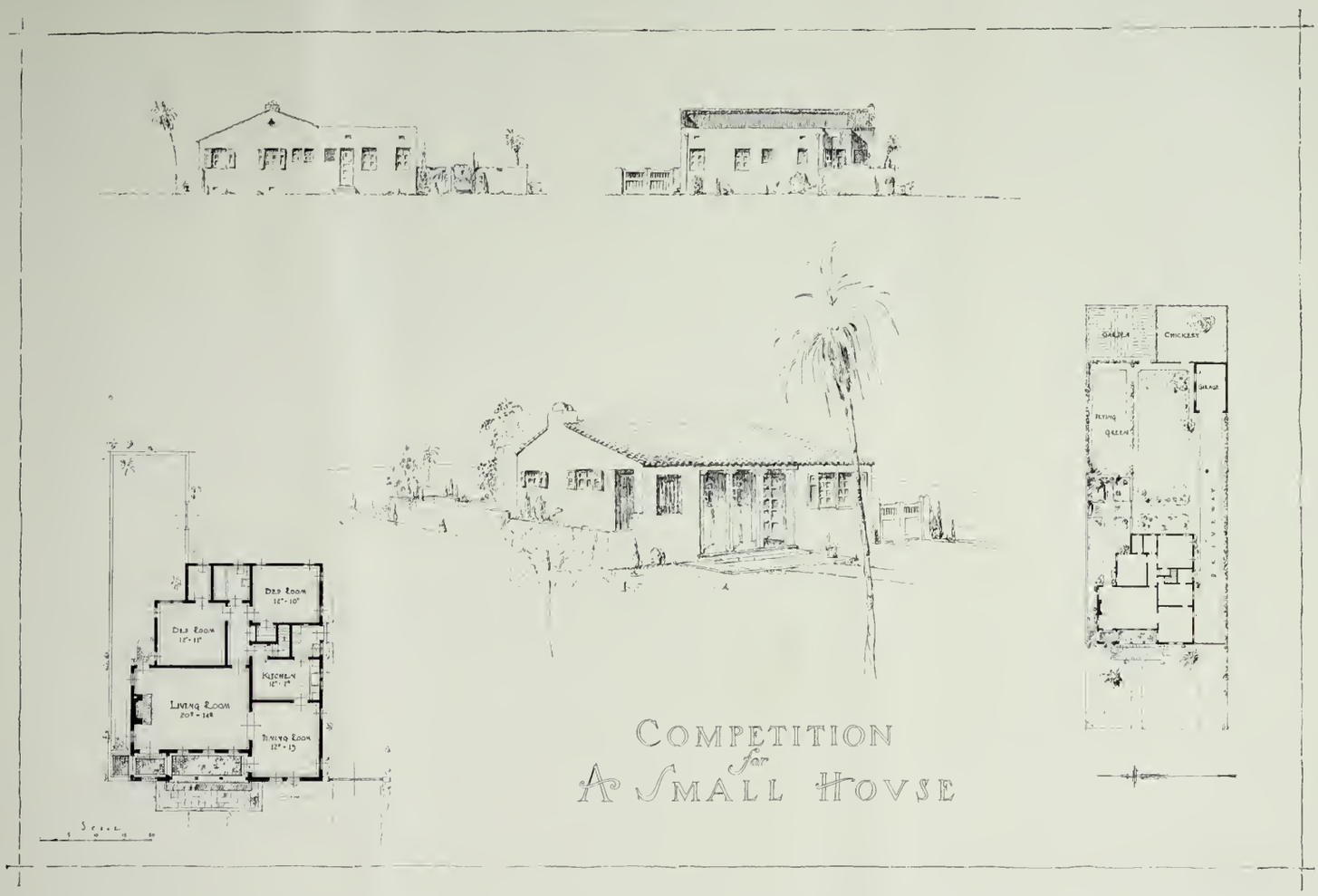
ARCHITECTURAL CLUB OF LOS ANGELES

It is exceedingly unfortunate that conditions in Los Angeles should have changed very abruptly and at the very time our advertisement appeared in "Pencil Points." In May it was simply impossible to get a draftsman—in June the Employment Committee was swamped with men and there were no positions open to which to send them. The response to our advertisement has been tremendous, fully one hundred men have written for information, etc., and letters are arriving on every mail. It has necessitated this printed postal, for which we ask your pardon.

It is our belief that with Fall there will be opportunities in Los Angeles for first class men, even at the present time a number of very excellent men could undoubtedly find attractive openings. While no position can be obtained unless the draftsman appears in person, we encourage no man to come at this time unless he be a bold individual, confident of his ability and willing to prove it. Nothing is guaranteed.

EMPLOYMENT COMMITTEE,
Chairman.

THE SMALL HOUSE SERVICE MONTHLY PLAN NO. 5



The small house illustrated in this number of the "California Southland," is very well adapted to the requirements of Southern California.

The broad simple surfaces of wall would create a splendid background for the typical semi-tropical foliage of the region. Recesses have been roofed advantageously to afford pleasant shady nooks during the warm summer days. In creating these shady recesses the roof of the principal facade has been simplified and strengthened, forming a charming and reposeful silhouette.

In so many of the present day small houses the roofs are broken up in an effort to create "cute" effects. The result however, is rarely successful as the repose of simplicity is replaced by the restlessness of lines and planes constantly changing their direction.

In northern countries where foliage disappears in the winter, a building would look barren without decorated wall surfaces and lively roof lines, but in California, as in the Mediterranean countries, the growing things provide a beautiful changing ornament. Anything added by the hand of man should be placed with great care and restraint.

Finally, in this design, the materials of construction have been directly used, and, than this, there is no more vital element in good architecture. The timbered porch, the wooden shutters and spindle grille, the flat stucco and well pitched roof all play their proper part to achieve a successful thing.

THE CLUB ATELIER

The last problem of the season 1922-1923 was issued June 23d and will finish September 17, closing a year of somewhat feeble effort of the Club to put over a good year.

As it now stands, the Atelier has about twenty members, but only six or eight have taken any active interest in the work.

With the opening of the new year the election for Massier will be held and we hope that something will be done toward building up a real interest in the work.

Messrs. Haskell, Stanton and Carpenter will continue as patrons and the Club wishes to thank them for their past year's work and hopes that they will be given more support in their work during the coming year.

Officers for the past year have been: Massier, Lee F. Fuller; Sous Massier, Walter L. Moody.

Graduates of universities who finished their work this June will probably continue Beaux Arts work in this Atelier next year. We expect some good material from this source.

U. C. SUMMER ATELIER

The Department of Architecture at the Southern Branch of the University of California is in full session this summer and persons interested in the student work will be amply repaid for the trouble of a visit to their Atelier on the second floor of the Mechanic Arts Building. Quite a few of the regular students and a number of Federal Vocational students are taking the Summer Design problems of the Society of Beaux Art Architects. The drawings will be sent on to New York for judgment in competition with drawings from similar Ateliers which exist in most of our large cities. In the past the work has received most satisfactory recognition, there being many drawings returned to the school with the coveted "Mention" written across them.

UNIVERSITY OF SOUTHERN CALIFORNIA

The Architectural courses for the ensuing year at the University of Southern California have been carefully planned. Arthur C. Weatherhead, A. M., is the Professor of Architecture. Sumner Maurice Spalding, B. S., will assume the duties of Director of the Department. Clayton M. Baldwin will be Assistant Professor of Design. Kenneth A. Carpenter, B. S., F. A. A. R., will be Critic in Design. Free hand drawing courses will be under John H. Rich, N. A. Heating and Ventilating classes will be under O. W. Ott, B. S., M. E. Architectural Modeling instruction will be given by Casper Gruenfeld.

Among the lecturers are Messrs. Carleton M. Winslow, Myron Hunt, D. C. Allison, Donald Parkinson, Wm. A. Clarke, all prominent architects, Mr. Julian Garnsey, mural painter, and Chas. Henry Cheney, city planner. The above lecturers will also give partial time instruction in the various courses.

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AS A MAN is known by the company he keeps, so is he judged by the doctor he chooses. His plans for emergency are so dependent on the community's arrangements for protection of life and health that the choice of a residence town in California is more often decided by the hospital it contains than by the entertainment it affords.

Modern life has developed the modern hospital and the community dispensary for the regular service of conserving health and efficiency in human life. Wise citizens keep in touch with all this development of scientific research and do not take it second-hand from some charletan.

Thus the town of Whittier has built a fine Community Hospital. Thus Pasadena concentrates her community service for health in an extensive and scientific dispensary, under the shadow of a well-founded and growing hospital plant, where the best physicians and surgeons are at the command of the poor as well as the rich.

San Jose, in the Santa Clara Valley, has just constructed a beautiful, modern and completely equipped hospital. Sixty or seventy physicians of the Valley feeling the need of a first-class hospital in the county-seat, organized a stock company and sold stock to themselves and their friends, thus making possible a perfect combination of hospital service under scientific control and directorate. This ideal condition may be attained by any town of the size of San Jose.



THE NEW HOSPITAL IN SAN JOSE, CALIFORNIA. OPENED JUNE 4, 1923

BOOKS FOR REFERENCE

MUSICAL America's Guide for 1923 is just off the press. This, the third year of this useful publication, shows the largest issue yet published. Alfred Human is Managing Editor at 501 Fifth Avenue, New York.

A. M. ROBERTSON, 222 Stockton Street at Union Square, San Francisco, announce *The Art of the Old World in New Spain* (price $3.00).

The publishers have given us an interesting and valuable book on the Spanish Occupation of Mexico and the Californias. Mary Gordon Holway, the author, takes the reader through the churches and homes of old Mexico and shows us what is valuable and what is not in their art. A discriminating book, and one that will inspire the collection of much valuable Californiana now lying dusty on the shelves of junk shops.

MEMORIALS TO A POET

IN the city of his birth, San Francisco, there is already a movement on foot to raise a Troubadour monument to the memory of Clarence Urmy in old South Park, situated by the Bay and now becoming fast a wholesale, manufacturing district needing breathing spaces all the more. At Saratoga, where in his little resting place he wrote his lays, one plans to place a drinking fountain for the boys and birds carved with some California verse. The roodscreen of Old Trinity in San Jose, raised largely by his efforts and those of devoted friends, has now been made a great memorial to his years of work and bears his verses, his last finished work, called *The Poet's Lute*. And all his pupils, those who studied with him, heard his lectures, have been asked to concentrate in one good textbook what he taught of fine appreciation of the arts, and most of all the gentle art of Savoir Faire at the State Teacher's College in San Jose.

All the income from the publication of his work in any form will be devoted to these projects; and the friends and lovers who have filled their scrapbooks with his helpful verse are asked to send to this magazine a copy of each thing they have and if possible the place where it was published that a complete list may be furnished the State Library at Sacramento. Other publications will assist in this last service if they will repeat this request and send to this address a list of their own poems written by The California Troubadour.

U. C. EXTENSION

ALTHOUGH there are a great many graduates of our state university in the southern part of California, it was not until last month that they could claim any part or take any interest in the university's extension work, which was entirely in the hands of energetic outsiders and graduates from other colleges. The University of California has for over half a century maintained the high scholarly standards set by precise and cultivated men from Harvard, Yale and Johns Hopkins, who formed its first faculty. Chautauqua methods and "bargain counter courses" such as were offered to the Woman's Civic League of Pasadena the year Mr. John Collier was sent here by the university, have no place at all in the program of a dignified university course such as California offers. These courses met no response from Californians; nor could they further the work of an extension division which found the speech and vocabulary of such a perfect linguist and cultivated American as John Collier so "difficult" to transcribe that this journal could not obtain an intelligent report of his lectures.

The university authorities have placed the University of California's Extension work in the hands of the dean of the Southern Branch at Hollywood; and it is hoped that the graduates and friends who know the high standards of the University at Berkeley will rally to their alma mater's standard and see that this standard is henceforth maintained in the University Extension Course at Los Angeles.

WOMEN AS DRAUGHTSMEN

ARCHITECTURE has many phases which appeal to women as workers in the making of homes. Apropos of the demand for draughtsmen, which so suddenly ceased last month in Los Angeles, we have at hand a letter from Mr. Ralph Adams Cram, of Boston, to Mr. Myron Hunt of Los Angeles and Pasadena, asking if there is any possible opening for a "lady draughtsman" in the offices of California architects.

Several California girls are studying to be architects in our university classes. Miss Julia Morgan is a graduate of the University of California and a Beaux Arts architect and has built much of California's finest buildings. Surely there are vital places for trained women with good taste in our business of home building.



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CALIFORNIA HOMES AND

FRANCIS W. REID, ARCHITECT

A TWO-FAMILY cottage, designed and owned by Francis Reid, Architect, is situated on the State Highway and main street of San Luis Obispo. It is two blocks from the Court-house in the vicinity of garages and filling stations despite its apparent rural setting. The peak at the left is "The Bishop" from which the town is said to take its name.



This is the first of a group of houses to form a residence court. The profusion of flowering plants, mainly petunias, will form a feature of the court garden. The shingles are of composition roofing with red slate surfacing, and were laid by the architect himself. Note the work at eaves and gutters to give the effect of tile.

Mr. Reid grew up in San Jose, California, and has recently returned to that city, after revivifying the country town of Concord, Contra Costa County. Studying the old pueblo city of San Jose, he sees possibilities in its old French Renaissance architecture, built in the period following the Spanish occupation, and is determined to "do something" to bring its fine features into articulation with the modern necessities of city life. The Chamber of Commerce of San Jose, a large, active body of citizens, will doubtless further any such plan. The Realty Board of San Jose, this year has the honor of the presidency of the State Board in the person of Mr. Frazier Reid, head of the Clayton Realty Company, who is doing much to unite the northern and southern sections of California.

GARDENING MANUAL

(Continued from Page 11)

seclusion. At least the grounds in the rear of an estate should be of a more or less intimate nature to permit the fullest possible enjoyment of them. For to appreciate a garden fully, one must get out of contact with the outside world. A too stern formality will prohibit this feeling of intimacy with the garden, so that part of the garden frequented the most should be designed with a regard for the feelings and wishes of the owner. The treatment of the grounds in front and in the rear may, therefore, be entirely different in spirit and character.

Groups of trees and shrubs, with accompanying lawn areas, are the life of any place. Here in California we have wonderful opportunities of using both native and exotic evergreens, as well as drawing upon the rich resources of the East. The plantings of any estate should have an underlying motive. What could be more appropriate than to use the California Live Oak(Querous agrifolia), if already growing on the estate, as the principal motive, with a stream, bordered by Bay Laurel (Umbellularia californica), as a secondary motive. Associated with the California Live Oak are such native trees as the California Bay Laurel (Umbellularia californica), the California Cherry (Prunus ilicifolia), and the Catalina Cherry (Prunus ilicifolia integrifolia); the Madrone (Arbutus menziesi) and the Manzanita; the crimson-berried Christmas Berry (Heteromeles, or Photinia arbutifolia); occasionally the California Buckeye (Aesculus californica); Catalina Ironwood (Lyonohtammus floribundus asplenifolius); the Santa Barbara or Matilija Poppy (Romneya Coulteri).

(Continued in August Number)

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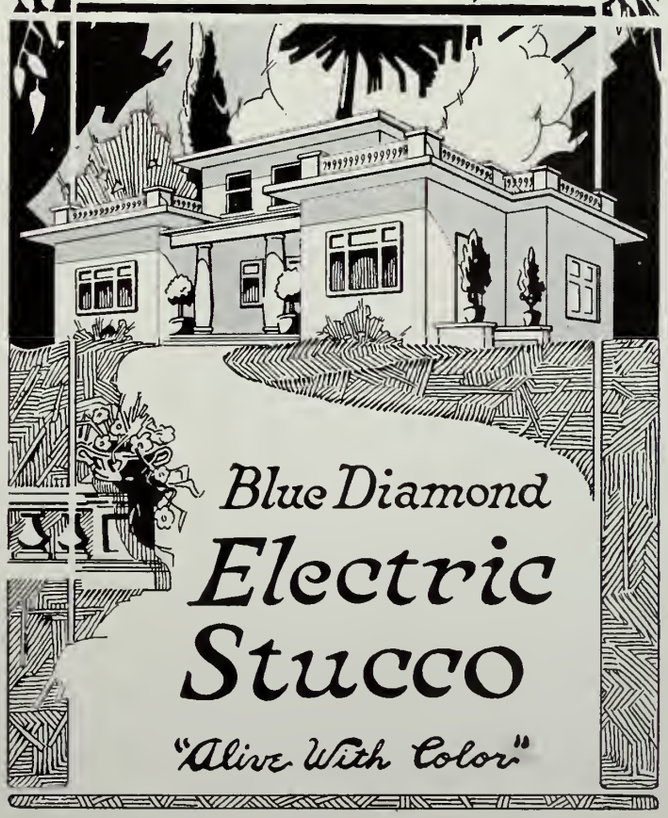
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WROUGHT IRON CRAFTSMANSHIP

By E. A. MALOOF

WROUGHT Iron in California occupies the minds of those interested in architecture and decoration in all branches to a very great extent. It is put to more usages here undoubtedly than in other parts of the United States. This we can attribute mainly to the fact that the type of architecture used in Southern California generally calls for more wrought iron than those of our Northern neighbors. The scenic and climatic conditions naturally allow for the building of this type of architecture more than in any other part of the United States with the exception of Florida and the Gulf States.

All of us, no doubt, have observed the wrought iron in Los Angeles and environs, which of course is good, bad and indifferent. Its usages in the erection of iron grilles, gateways, lighting fixtures and furniture, is most interesting because of the fact that in each article you see expressed vividly the personal character of the craftsman who forged and welded the various pieces of ornaments and scrolls into a comprehensive and ornamental form. We have in our midst in Southern California some of the finest craftsmen in this particular work in this country, but as we investigate further we find that the real artisans in this line are those who have had their training in Europe. There they were taught to do things as well as they know how and not as cheaply and quickly as it could be done. Their training in Europe, no doubt, consisted of schooling very similar to the schooling that one would have to go through to become an architect or an interior decorator. In other words it is unfair of us to expect a man who received his blacksmith training shoeing horses, or forging out iron braces, etc., for the construction of buildings or ships, to be in the true sense of the word an ornamental iron man. It is quite as necessary for the ornamental iron man to be endowed with artistic talent and tendencies, as it is for the man who evolves the designs of certain ornamental objects. There is no douht but that the average layman does not take this seriously, and feels that as long as he has an interesting design that satisfies his artistic senses, that this design can be



taken to any so-called wrought iron man, one who will under bid the artist in this work, a man who has not been through the hard schooling of the craftsman we have mentioned, and expect him to do as good a job, or at least one that *will do.*

Unfortunately, the up-to-date methods of joining parts, in other words Acetylene Welding, is a process that has very greatly facilitated matters for the iron man who has in view purely the commercial advantages, but it results in the class of work that does not satisfy those who know the possibilities in wrought iron and love the work. The average person who is building is merely anxious for the general effect and is wrapped up in the thought that this and that will do and take the place of what actually should go in their homes.

How often is it that we see a piece of iron grille work that is delightful in its spirit and atmosphere, and one that thoroughly satisfies the aesthetic taste? We see within it expressed the heart of the craftsman and artisan who forged and welded this into such beautiful form and made the finished product in all its beauty.

It is most interesting to see a real craftsman at this work. We had the pleasure of seeing one of the men here who is very well known and whose work is shown on this page, take a piece of round iron three-quarters inch in diameter, and bring it to a white heat and with the preciseness and accuracy, that only is the result of thorough training, work this up into a beautiful scroll without the use of a detail of design. In doing this he proved that even though the draftsman with all of his training may attempt to draw a scroll accurately, the craftsman who turns out this work, by that we mean one who knows his business, can, undoubtedly, improve upon some details. It is practically impossible to express on paper what these artisans express in the metal which they forge into form. After seeing this scroll made we were equally delighted in seeing how quickly a leaf was forged out of a piece of iron ¼ x ⅜ of an inch in size. This was all done in more or less time than it would take a man to put it on paper. After bringing the iron to a white heat and shaping it on the flat to the form of a rose leaf a wooden block was then used while the form of the leaf was at white heat to shape and bring to life the realistic spirit.

Those who have been interested in ornamental and wrought iron works doubtless have seen some fragments that have been imported to this country from Spain and Italy, and have taken note of the lacey and delicate spirit of the work as expressed by European artisans. No two scrolls are alike, each and every one has its own individual character and the result is that the assembly is most pleasing to the eye and if one were to look into the origin of these interesting numbers he would undoubtedly find that they were designed by the craftsmen who actually forged them out of the metal.

(Continued in August)



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The orchards of the Santa Clara Valley will soon be in bloom again, and Saratoga will celebrate her 24th annual Blossom Festival the latter part of March. From the hills about Saratoga the view of the valley is one never to be forgotten and the fragrance of the delicate prune blossoms will linger always in your memory.

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THE MONEY MARKET

By LESLIE B. HENRY

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FINANCIAL America can be thankful for President Harding's speech at Denver, in which he very definitely put the so-called liquor question far back from the front rank of important national political considerations into which it had appeared Governor Smith of New York had but a few weeks previous placed it.

So tremendous are the economic problems confronting the country at the present time that it would have been well-nigh tragic to have permitted the matter of prohibition to have further developed in imporance to a point where possibly it might have dominated the presidential political situation until next November to the almost entire eclipse of subjects like taxation, transportation, ways and means toward the re-establishment of economic contact with Europe, etc.

Above all, financial America, and the truly patriotic American of every position and interest can be thankful that the President at Denver gave to the states of the Union that very full and complete answer to the gaudy, cheap "reasoning" which the clever, but studiously superficial Al Smith of New York set forth as a foundation for his action in signing the State Enforcement Repeal bill—an action that was fundamentally as disloyal to the true spirit of our federal government as it was deceitful of the reasoning of voters, whether pro-wet or pro-dry.

Had Governor Smith's proposal that the federal law of our country, created to control forty-eight states as a unit, be subject to interpretation by each of the forty-eight states according to their own desires in the matter, gone by unchallenged by our chief executive, then indeed the mushroom growth of unthinking approval, which momentarily was accorded Governor Smith's action, might have brought the Eighteenth amendment and its Enabling act into such a politically prominent place as to have assured the wastage of two years of time in the consideration of what, after all, was but an empty fraud. We fought the Civil War over a question of interpretation of federal statutes by individual states as much as over any other proposition. Certainly we would not at the present time permit federal law to be subject to interpretation by any other than the Supreme Court of the United States for all the states, nor would we think of submitting ourselves to the attendant evil of selecting our judges of all ranks throughout the country on the basis of whether or not they would interpret the law on intoxicating liquors on the basis of a large or small alcoholic content.

Now that the President has eliminated this question from the political field, business can devote itself to a consideration of proposals on taxation, railroad transportation, renewed efforts at cooperation with Europe, and the like, with the certainty that these will be the major propositions in the 1924 campaign. It means that President Harding has virtually written the Democratic, as well as the Republican, platform for next year, and assures the country that the battle between candidates and platforms next year in all likelihood will be based on intelligent interpretation of economic requirements of the country and proposals for their satisfaction.

With the unsettled condition in the New York stock market, attributable as much to the lack of genuine investment surpluses throughout the country in the shape of well-marketed farmers' and manufacturers' surplus stocks as to anything else, it is altogether desirable that the President should have clarified the situation surrounding the preliminaries to the 1924 campaign as he has done in the few speeches of his official tour so far delivered.

The writer looks for still further recessions of prices in the New York market due to the entirely speculative interest of short selling and enforced bank liquidation going on at the present time, but anticipates an improvement there in the late Fall presaged by the heavy investment buying by institutions and the larger and more experienced investors that is featuring the long term bond market at the present time.

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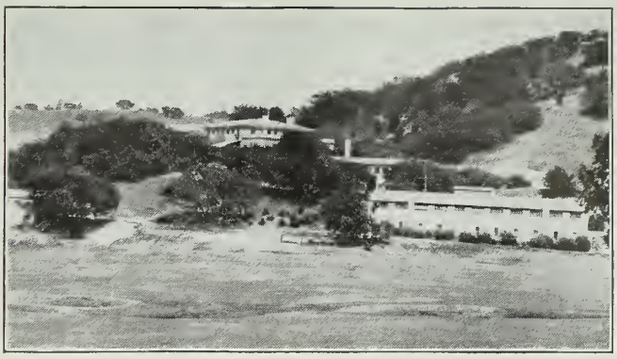
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No. 44 **AUGUST, 1923** **20 Cents**

California's Home and Garden Magazine

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month in which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

PASADENA GOLF CLUB:
The swimming pool is open to members and their guests every day except Saturday and Sunday, which are reserved for members, and luncheon will be served every Sunday from 12 until 2 o'clock.

NEWPORT HARBOR YACHT CLUB:
Saturday, August 4, Open; Evening, Club Informal Dance.
Friday, August 10, Ladies' Luncheon, 12:30 (cards—Mah Jongg).
Saturday and Sunday, August 11 and 12, Open.
Saturday, August 18, Races: 1 Design Sloop Race.
Friday, August 17, Ladies' Luncheon, 12:30 (cards—Mah Jongg).
Saturday Evening, August 18, 8:30 p. m., Midsummer Sailors' Ball (costume). (Any old sailor costume of any period.)
Sunday, August 19, Handicap Cruiser Race. Newport Jetty to San Pedro Breakwater and return.
Friday, August 24, Ladies' Luncheon, 12:30 (cards—Mah Jongg).
Saturday, August 25, Open.
Sunday, August 26, Open.
Saturday Evening, Dinner and Informal Dance at Club House.
Friday, August 31, Ladies' Luncheon, 12:30 (cards—Mah Jongg).

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Art

THE two summer exhibitions at the Los Angeles Museum, Exposition Park, opening July 6, closing September 10, consist of an exhibition of paintings by artists of New Mexico, which includes about fifty paintings from the group of artists working among the Indians in Sant Fe and Taos, New Mexico; and an exhibition of the work of the Allied Artists group, which was obtained by William A. Bryan, Director of the Msueum, during a recent visit to New York, and which contains more than sixty paintings, representing the best work of many of the well known artists of New York.

THE SOUTHWEST MUSEUM, Marmion Way and Avenue 46, announces among the interesting things on exhibition at the Southwest Museum during the Spanish-Colonial Exhibit is part of the Caballeria Collection of oil paintings which hung in the Franciscan Missions prior to the Secularization of 1834. Few persons suspect how much of old art and of serious as well as ancient—htere was in the Golden State before the coming of the Americans; and this collection makes a rather surprising showing in this line. Out of the thirty-four pictures no less than sixteen antedate the year 1700; and several are well along in their third century. The public is cordially invited to inspect this collection, which forms a portion of the permanent collection of the Museum.

DURING July the Painters and Sculptors Club was organized along the lines of the Salmagundi Club of New York and the Palette and Chisel Club of Chicago. The officers are John W. Corron, president; Joseph Kleitsch, vice-president, and F. Grayson Sayre, secretary and treasurer. The organizers and initial members are Dana Bartlett, Leland Curtis, Norman S. Chamberland, Theodore Jackson, Aphimister Proctor, and Max Wieczorek. The meetings for the present are held in the studio of Joseph Kleitsch, at the Ambassador Hotel.

THE exhibition at Leonards', which remains until August 10, includes the work of three sculptors, Harold Swartz, Ella Buchanan, and Cartaino Scarpitta.

ETCHINGS of ducks, and other wild birds, by the great American etcher, Frank Benson, are to be found at the Cannell and Chaffin Galleries. This is a very complete collection, and is unusually interesting to the sportsman and lover of outdoor life on account of the profound knowledge of wild bird life and hunting which Mr. Benson brings to his work.

ELMER WACHTEL and Marion Kavanagh Wachtel abandoned their plan of sketching in old Mexico and have gone to Canada instead.

KANST'S sent eighty-two pictures from his gallery to his exhibition room at the Monroe Doctrine Centennial at Exposition Park.

HELENA DUNLAP has gone to Tahiti to remain until Christmas.

LOUISE UPTON, assistant curator of the art gallery at the Los Angeles Museum, will spend August in New England.

THE third annual exhibition of the California Water Color Society will open September 12 at the Los Angeles Museum in conjunction with the International Water Color display.

IN the Cannell and Chaffin galleries from July 30 to August 31, Marion Kavanagh Wachtel will hold an exhibition of her lovely water colors.

DURING the month of August paintings by National Academicians will be shown in the Cannell & Chaffin galleries, 720 West Seventh Street, Los Angeles.

THE Salmagundi Club Exhibition recently seen at the Los Angeles Museum, Exposition Park, is now hung in the Art Gallery, Balboa Park, San Diego.

CARTAINO SCARPITTA is exhibiting twenty-five pieces of his best work in sculpture at the Art Gallery, Balboa Park, San Diego.

DURING July Dana Bartlett held an exhibition of paintings in oil, water color and pastel in the art gallery of Barker Bros., which included some of his most representative work.
Organizer and president for two years of the California Water Color Society and president for the same length of time of the California Art Club, Mr. Bartlett's work is chiefly of this state with an occasional piece of Arizona, Washington, and Oregon. Most happily he shows us the loveliest of things close to our doors, often inside Los Angeles city limits. Mr. Bartlett is represented in museums in Chicago, San Francisco, Denver, Kansas City, Seattle, and other important cities. His recently shown "Lake of Enchantment" was purchased by Mrs. Henry E. Huntington.

CANNELL AND CHAFFIN Galleries are showing a collection of superb Old English Sporting Prints, during the month of August. These are the original aquatints in color of English hunting, racing and coaching scenes which were published in the opening of the nineteenth century, by such publishers as Edward Orme, publisher to the king, S. and J. Fuller, and others.

The collection includes color prints by Herring, Howitt, Sutherland, Dubourg, Pyall, Medland, Hunt, Pollard, Ansell and Alken, and represent scenes at Epsom, on the Coaching Road, Steeplechasing, Foxhunting, Pigeon Shooting and the golden age of old English sporting life.

All the prints are in fine condition and many of them are extremely rare. They will be on view until the end of August.

BEGINNING August first, Earl Stendahl will exhibit paintings of Eastern and Western artists in his recently established galleries in Tocker-Jordan's, Pasadena.

IN the Stendahl Galleries at the Ambassador a general show of Western artists will be held during August.

EDGAR PAYNE, now exhibiting in the Stendahl Galleries,, has honorable mention in this year's Salon, writes Jessie Botke from Paris.

MUSIC

A SERIES of concerts that will bring to Los Angeles nine events of unusual excellence is announced by George Leslie Smith, manager of Philharmonic Auditorium.

The series will include Mme. Margaret Matzenauer, leading contralto of the Metropolitan Opera Company; Clarence Whitehill, principal baritone for the Wagnerian productions at the Metropolitan; Jascha Heifetz, violinist; Maria Ivogun, new and sensational coloratura soprano; Mario Chamlee, native son of Los Angeles, now recognized as one of the great tenors of the "Met"; Moritz Rosenthal, master pianist, who returns after seventeen years; Reginald Werrenrath, American baritone.

ARRANGEMENTS have been completed for a musical course in Anaheim this fall, when some of the world's most famoust artists will appear.

This course will open in October and will consist of four numbers which are as follows: Mme. Margaret Matzenauer, contralto; Reinald Werrenrath, American baritone; Olga Samaroff, master of the keyboard, and the Los Angeles Philharmonic Orchestra.

AGAIN William A. Clark, Jr., offers large prizes for musical works by California composers. These prizes are $1,000 for the best symphony or symphonic poem, and $500 for the best chamber music composition offered. The prize-winning manuscripts will be given their first performance, the symphony or symphonic poem by the Los Angeles Philharmonic Orchestra and the chamber music work, by members of that orchestra. The composers may copyright their works so as to receive any future royalties.

ON June 1, representatives of the Men's Glee Clubs of all colleges and universities in the Pacific Coast Conference met on the campus of the State College of Washington to form an Intercollegiate Glee Club Conference to promote competition whereby an entrant may be chosen for the annual national contest in Carnegie Hall, New York.

Invitations were issued by W. S. C. to the University of Southern California, University of California at Berkeley, Stanford University, Pomona College, University of Oregon, Oregon Agricultural College, Willamette Universitey at Salem, Ore., University of Idaho, University of Montana, Montana State College, Montana Wesleyan, and the University of Washington.

At the meeting organization was completed and plans made for musical competitions next year, to raise the general standard of glee club work, and to extend the influence of the clubs beyond the campus in a stimulation of community singing.

Similar contests started in the East before the war were so successful that there is now a great widening of the regional plans for 1923 contests through the Middle West. A dozen mid-Western colleges competed in Chicago in February, ten Ohio institutions hold competition in Columbus next month, and a southern group converges in Atlanta. The mid-Western victor, the University of Wisconsin Glee Club, appeared in New York City last month, and it is planned to have the winners from the various districts compete there next year.

ANNOUNCEMENT has been made of the election of Dr. E. J. Jaque to be dean of the faculty at Pomona College, beginning September 1, 1923. An unusual opportunity is offered teachers who are interested in practice teaching in elementary education in connection with the Summer School of Pomona College, which is held from June 19 to July 23, under the direction of Dean William E. Nicholl. The State Board of Education has named the Cucamonga School as one of its demonstration schools for the summer.



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THE seventh season of the Pasadena Community Playhouse opened July 1, and the recently elected officers are Captain Paul Perigord, president, Mrs. Robert A. Millikan, vice-president, Edwin F. Gillette, secretary, and Lawrence M. Jones, treasurer. As vice-president, Mrs. Millikan will be in charge of the Community Playhouse until Captain Perigord returns in the Fall. These officers will have charge of Playhouse affairs for the seventh season, which starts July 1. On the board with them are Mrs. F. H. Sellers, George A. Mortimer, Miss Louise Crawford, C. C. Clarke, Mrs. Philip Schuyler Doane, Miss Eleanor Bissell and James W. Morin. Miss Bissell, who is president of Pasadena Center of the Drama League, is also away until Fall.

THE Summer School of Arts of the Community Arts Association, Santa Barbara, announce an eight weeks course: Art and Music, June 25-August 18, Drama and Aesthetic Dncing, July 9-September 1.

OPENING of the play contest for 1923-24 by the Pasadena Center of the Drama League of America is announced by the play contest committee, of which Mrs. George R. MacMinn is chairman.

The committee is also announcing the co-operation for the contest of the Community Arts Association of Santa Barbara and the Forest Theater Association of Carmel. These two organizations have agreed that manuscripts of play entries submitted for the Pasadena contest may be submitted in duplicate to the contests to be held, respectively, in Santa Barbara and Carmel.

Information relative to the Pasadena contest, in addition to that given below, may be obtained from Mrs. Gertrude M. Fuller, 499 Ellis Street, Pasadena. For the Community Arts Association contest information may be obtained from Mrs. O. L. Hathaway, 936 Santa Barbara Street, Santa Barbara. For the Carmel contest, address Mrs. V. M. Porter, secretary of the Forest Theater Association, Carmel-by-the-Sea.

Pasadena Center of the Drama League of America is much pleased to receive the interest and co-operation of these producing centers of organizations, and hopes that entrants for the Pasadena contest will avail themselves of this opportunity to bring their work to the attention of the increased number of judges. Each of the contests will be held under its own rules, and will make its own awards irrespective of the decisions in the other contests.

THE LOS GATOS PAGEANT—
By Nell Zack Flickinger

The fifth annual pageant has come and gone and the quaint and ambitious little town of Los Gatos deserves great praise.

It is really a wonderful demonstration of what a community, however small, can do when there is the real spirit of unselfish co-operation among its people.

The pageant, The Mesa Trail, has its scene laid in an Indian pueblo of the southwest, was written by Grace Hyde Trine.

The casting of characters was done by Mrs. Sanborn Young (Ruth Comfort Mitchell); Ralph Waldo Trine, He-Who-Speaks-For-His-People, giving the epilogue; Rev. John Collins taking the part of Matcito, Sun Priest; other prominent characters were Lomankwa, nephew of the Sun Priest; Pohohoya, butterfly maiden; Lohami, her mother; John Hanford, artist; Mary Scott, collector of Indian songs; medicine men, army officers, artists, tourists, dancers, singers, miners, cowboys, evil and good spirits, writers, Mexicans, Navajos. Among those taking these parts were Mr. and Mrs. Sanborn Young, Mrs. Trine, and Charles Norris, the well known author of Brass, Salt, etc.

The action covers a period of five days and is full of incident and interest.

The scenes were beautiful, a series of colorful, living, artistic pictures, long to be remembered.

The stage setting was very cleverly designed and executed by Gustav Gochner. An Indian pueblo with its primitive houses and ladders, decorations of water bottles, baskets, and Indian blankets with their bright splashes of color.

Some of the costumes were loaned by George Wharton James from his private collection; others were made by the townspeople.

Music was by the high school orchcestra and band, concealed behind a terrace.

Everyone in the community, man, woman, and child, unselfishly contributed in some way toward the success of the completed whole.

The amphitheater, "The Terrace", is ideal in its setting. You enter informally through the beflowered paths of the civic garden, coming to the terraces, one of which forms the stage, the next and much higher forms the background.

Above and all about are growing beautiful oak trees and shrubs. Small terraces, rocks and winding paths on hillside add perspective, and it is most effective when lights are thrown here and there upon characters to be brought into prominence.

The lighting was well done. Lights below the first terrace put the stage into perfect darkness, so that all changes in properties might be made without being apparent to the audience.

Everything moved smoothly, and audiences were large and enthusiastic at each production.

Congratulations, Los Gatos! And may we be so fortunate as to see your next production with its added spiritual touch—a community Sunday Service upon the Terrace—for as Matcito says to his nephew before his fast:

Until we learn that each is but a part of all, we are not men, but children.



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Advertising: The Pasadena Merchants Association

The Board of Directors has refused to grant permission to a woman's organization to solicit advertising for a Cook Book on the grounds that it would establish a precedent and again bring down upon the merchants many such advertising schemes which have been eliminated by the Association ban on them. The Merchants Association is opposed to advertising in cook books, year books, programs and such publications that add to the cost of doing business without bringing profitable returns to the merchants.

This week two men, one representing himself to be an employee of the Union Pacific, the other of the Santa Fe, called on business men in Pasadena soliciting ads for an alleged railroad magazine and when refused patronage threatened that business men would suffer by not having their goods or cars delivered promptly as the men behind the magazine were the railroad men who handled trains, cars and goods, and could delay deliveries and otherwise cause loss to business men who refused to place ads in the magazine. This form of hold-up should be met with an invitation to get out and get out quick. There will be others with other magazines and other adverising schemes try the same strong arm methods with you. Throw them out. Don't be bull-dozed by such persons. They cannot damage you or your business. Their threats are idle. It is a form of soliciting that borders on business banditry. Do not advertise in anything that will not pay you. If in doubt call up the Secretary.

Pasadena Merchants Association.



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California Southland employs no solicitors. It does not ask the long-suffering merchants and manufacturers of Los Angeles and its sister cities to add to their burdens by supporting more mushroom pamphlets, mendicant journalists or over-zealous outside-men employed by this city's throbbing, insatiable presses. By a careful selection of the best products obtainable for California homes and made by Californians if possible, this Home and Garden magazine offers to its discriminating thousands of paid-up subscribers and to the newcomers whose observant eyes detect its handsome covers on the newsstands—a list of the few necessary stores, shops and crafts that make possible a civilized, up-to-date home life in California. The merit of its contents is its only propaganda; for those who recognize merit become at once this magazine's staunchest supporters and friends.

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ARMIN HANSEN is completing the printing of the Sardine Barge which won the gold medal at the International. Mr. Stendahl has sold out all available prints and it will be two weeks before more are offered.

JOHN FROST is working hard on new pictures for the coming winter. His last successful show depleted his completed canvasses.

FRANK TENNEY JOHNSON is working on his new show, which will be shown at Stendalh's Ambassador Gallery. This will be his first exhibition in the West.

SEYMOUR THOMAS, who has been showing recent portraits on the first and third Sundays of the month, announces his studio will be closed for the summer months. Among the portraits shown were those of Dr. Norman Bridge, which will be hung in the California Institute of Technology in Pasadena.

DAVID ANTHONY TAUSZKY recently returned from a visit to Santa Barbara, where he was the guest of Comtesse d'Audiffret.

MR. ALSON CLARK has returned to California from Mexico City bringing with him many interesting sketches of architectural and picturesque subjects.

Seventeen finished paintings of this series will be shown in the Museum at Balboa Park, San Diego, from August first to the seventeenth. This will be the only opportunity Californians will have to see them as they go from San Diego to Chicago and New York, where they are eagerly awaited by connoiseurs.



THE ARTIST, JOHN HUBBARD RICH

THE exhibition of the work of John Hubbard Rich, in the galleries of Cannell and Chaffin, during July included "Augustina", whihc won the Preston Harrison prize for the best thing in the Spring Exhibition at the Art Museum in 1922. It was shown at the last annual Chicago Art Institute, and also at the recent Pennsylvania Academy of Fine Arts Annual Show.

SIGURD RUSSELL, the director of the Potboiler, has secured a new location, twice the size of the old quarters, and the Potboiler for the next four years will be at 321 North Los Angeles street, near Aliso, after September 1.

ANNA A. HILLS, of Laguna Beach, is showing small sketches in water colors at Leonard's, 6814 Hollywood Boulevard, through the early part of August.

DONNA SCHUSTER has been appointed instructor of drawing and outdoor sketching in the Saturday classes for children at the Otis Art Institute.

HELENE BISHOP is showing twenty-three decorative studies in pastel in the Print Room of the Los Angeles Museum, Exposition Park.

THE Art Galleries at Balboa Park are under the expert supervision of Mr. Cuthbert Homan, who knows how to hang pictures in their most suitable environment. His discriminating sense of what a gallery should be is being rewarded by an increased interest in art among the people of San Diego. An excellent school of art is being maintained in Balboa Park's delightful environs, and a new gallery is being built by Mr. John Mitchell, who has bought an important residence on Coronado Beach and has moved his own gallery of pictures to San Diego.

THE buildings of the Fair at Balboa Park, San Diego, are quietly being restored to their original loveliness and the life of the community is beginning to flow back through them, as the life of modern Paris revivifies the successive buildings of its history and its World Fairs.

Balboa Park was most beautifully planted and is growing more and more beautiful with the years. The latest building to be restored and used is one on the Plaza for the American Legion of San Diego.

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LOS ANGELES
CALIFORNIA

MUSIC

"THE WAYFARER", described as an American passion pageant, will be presented in Los Angeles at the Coliseum, Exposition Park, September 8 to 15, with a total cast of 7000, with 4000 singers in the chorus. Representative business men of Los Angeles are managing the production, the proceeds of which go to the Community Development Association. The character known as the "Wayfarer" is a participant in the events of the world war, while in addition the pageant includes a series of episodes of the period of the Babylonian Captivity up to the Resurrection of Christ. The epilogue portrays the moral victory of right, following the chaos induced by war and sin.

THE summer orchestra concerts at the Hollywood Bowl, which opened July 10, Emil Oberhoffer, conductor, will continue for eight weeks, each Tuesday, Thursday, Friday, and Saturday nights at 8:30. Guest conductors expected during August are Ossip Gabrilowitsch, Henry Hadley and Richard Hageman.

THE PILGRIMAGE PLAY opened its fourth annual season in the Pilgrimage Theater, Cahuenga and Highland Avenues, Hollywood, July 16. Gertrude Ross has written the new musical score for the play, and she has succeeded in giving it a musical setting which is symbolic of the play's spiritual concept.

OSSIP GABRILOWITSCH, pianist and conductor of the Detroit Symphony Orchestra, and his wife, Clara Clemens, are spending the summer in Santa Barbara.



"AUGUSTINA," A PRIZE PAINTING BY JOHN HUBBARD RICH

THE Community Arts Orchestra of Santa Barbara, Roger Clerbois, conductor, at the beginning of the season announced four summer concerts, Sunday afternoons at 3:30 o'clock, Recreation Center. The dates for the two remaining concerts, with the soloists, are August 26th, Mrs. Shirley R. Shaw, Mezzo Soprano, and September 30, Eleanor Remick Warren, Pianiste.

AMONG the soloists engaged for the coming Philharmonic Orchestra season according to word just received from Caroline E. Smith, manager of the orchestra, who attended the biennial music clubs' convention at Asheville, N. C., are Albert Spalding, violinist; Sophie Braslau, contralto; Claire Dux, lyric soprano; Olga Samaroff, pianist, and Rudolph Ganz, pianist.

A number of other artists of wide repute will be announced upon Mrs. Smith's return to this city.

ELENA GERHARDT, who is now singing in England, will return in the late summer for a vacation in the Adirondacks. She will open her season at the Pittsfield, Mass., Chamber Music Festival. Next season she will pay her first visit to the Pacific Coast since 1917.

IT is announced that Charles Wakefield Cadman's opera "Shanewis" will be presented at a new lyric theatre at St. Cloud, near Paris. Charles Hackett will sing the chief tenor role. If the production is successful it will be taken to London for a short run with the Parisian cast.

JOHN McCORMACK is said to be scoring a sensational success as soloist with the Berlin Philharmonic Orchestra.

ERWIN NYIREGYHAZI, pianist, is paying his first visit to Europe since his American debut three years ago.

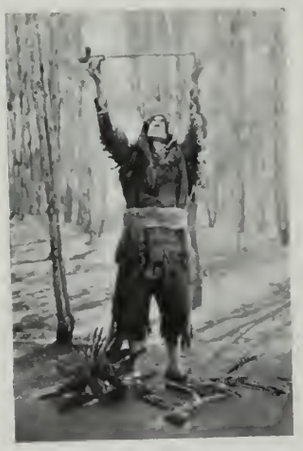
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California Pageants and County Fairs

Hollywood Pilgrimage Play	July
Anaheim Valencia Show	May
San Bernardino Nat. Orange Show	Feb.
San Gabriel Mission Play	Closed
Monrovia Floral Parade	May
Ocean Park Miniature Floats	June
Pomona County Fair	Fall
Oxnard Pageant	4th of July
Beaumont Cherry Festival	Spring
Glendale Industrial Show	March
Pajaro Valley Festival	....
Watsonville Apple Day	....
Paso Robles Almond City	Fall
Sacramento "Romance of California"	May
Covina May Day Fete	....



"HELP ME TO FILL MY LAND WITH PEACE SMOKE"

Peace Pageant, Laguna Beach, California

Hemet Ramona Pageant	....
Petaluma Egg Festival	Aug. 15-16-17-18
Redwood City, Peninsula Pageant of Progress	March
Sacramento Olive Day	....
Modesto	....
Santa Clara County, Saratoga Blossom Festival	Easter
Raisin Festival, Fresno	January
Fig Festival at Merced	January
Long Beach Industrial Exposition	March
Tournament of Roses, Pasadena	January
Home Product Exhibit, Pasadena	Feb. 1
Spring Flower Show, Pasadena	....
Sonoma County Prune Festival, Santa Rosa	May
Luther Burbank Jubilee, Santa Rosa	May
Fall Flower Show, Pasadena	October
California Rodeo, Salinas	July
Lake County Fair	September
Stanislaus County Fair	August
San Joaquin County Fair	August
Riverside County Fair	September
Ventura County Fair	October
So. Cal. Fair, Los Angeles	October
San Francisco Livestock Exposition	October
California Citrus Fair	December
State Fair, Sacramento	Sept. 1 to 9

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - - - *Assistant Editor*

No. 44 AUGUST, 1923



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AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

OBSERVING THE TOTAL ECLIPSE OF THE SUN, 1923

By WALTER S. ADAMS, *Director Mount Wilson Observatory, Pasadena*

THE Mount Wilson Observatory plans to occupy two stations for observing the total eclipse of the sun on September 10, 1923. For the main station a tentative site has been selected on the government reservation at Point Loma. At this point the duration of totality will be a little less than 3 minutes. For the secondary station, a site has been selected near the village of Lakeside, San Diego County, where the duration of totality is expected to be approximately one minute.

The reason for the two stations will be clear from the following: the sun is surrounded by an extensive luminous atmosphere, consisting of a very bright portion, called the reversing layer, which extends from the solar surface upward for a distance of only a few hundred miles; above this is the so-called chromosphere much inferior to the reversing layer in brightness, but extending up to a height of a few thousand miles. Overlying this is the corona of relatively feeble luminosity, but usually of very great extent, as it may sometimes be observed to a height of a million or more miles above the body of the sun. Ordinarily, on account of the excessive brightness of the sun's surface, the solar atmosphere is quite invisible; but at the time of a total eclipse the moon covers up the body of the sun, leaving the atmosphere alone visible.

If the moon's apparent size should happen to be exactly equal to the sun's diameter, the entire solar atmosphere would be visible, but on account of the moon's motion across the sun's disc the duration of such a total eclipse would be practically so short that there would not be time for any useful observations. The speed of the moon's apparent motion across the sun's disc varies somewhat at different times, but on the average it is such that its eastern edge advances at the rate of 200 miles per second; in other words, if at a given time the east edge of the moon is just coincident with the east edge of the sun's surface, one second later it would have covered up 200 miles of the solar atmosphere at the east limit.

At the coming eclipse of September 10, the apparent diameter of the moon is such that when centrally placed over the sun it covers the solar atmosphere up to a height of about 16,000 miles; in other words at mid totality on the center line of the eclipse path, the revers-



POINT LOMA AND WARSHIPS ON THE HORIZON LINE. A VIEW FROM THE OCEAN TERRACE OF HOTEL DEL CORONADO, SAN DIEGO. THE COVE AND THE BREAKWATER ARE ON LEFT AND THE SEAWALL ON THE RIGHT OF THIS POINT WHICH GIVES IN A PHOTOGRAPH THE SAME VIEW ONE GETS FROM THE BALL ROOM OR FROM ANY ROOM ON THE WEST FRONT OF DEL CORONADO HOTEL



THIS MOUNTING, TO BE USED AT THE MT. WILSON STATION ON POINT LOMA, WAS DESIGNED BY MR. HALE FOR USE WITH THE NEW INTERFEROMETER ON MT. WILSON. IT WILL HAVE ATTACHED TO IT TEN OR TWELVE INSTRUMENTS DURING THE TIME OF THE ECLIPSE

ing layer and the chromosphere are covered for a considerable time leaving only the corona visible. At the northern edge of the eclipse path the north edge of the moon is in coincidence with the north limb of the sun, leaving, of course, all of the solar atmosphere visible above it. Here again, however, the duration of totality would be vanishingly small. By going inside the edge a short distance a considerable duration of the total phase may be had, without having too much of the lower and brighter portions of the solar atmosphere covered at mid totality. In general, for each mile inside the edge, of the shadow, one may say that roughly 400 miles of the solar atmosphere is hidden by the moon at mid totality.

From what has been said above it is clear that the choice of an observing station in the belt of totality will depend upon the kind of observation it is intended to make. If one is chiefly interested in a study of the corona, or of the stars in the immediate neighborhood of the sun, the station must be far enough from the edge of the path, for the bright portions of the sun's atmosphere to be covered as long a time as possible, and, of course in this case the central line of the shadow is the best possible position. If, however, one is interested in the lower portions of the sun's atmosphere, it will be desirable to locate fairly near to the edge of the shadow, where the objects are in view throughout most of the time of totality.

THE INSTRUMENTS USED AT SAN DIEGO

ON account of the apparent motion of the sun across the sky, it is necessary to have all instruments so mounted that they will follow the sun quite accurately. The mounting shown in the accompanying photograph is called a polar axis; and the telescopic cameras which are to be attached to this mounting will all point directly at the sun and follow it by means of a clock attached to the revolving axis and turned in this case, by hand. This structural steel frame attached to the polar axis and revolving with it, is 18 feet wide, 10 feet long and 4 feet deep, and has ample room for the attachment of all cameras, spectroscopes, etc., to be used at the observatory station on Point Loma. It stands on four small concrete piers, and was made to be used later for another purpose on Mt. Wilson. When set in its place for observation of this eclipse this frame will have attached to it all of the telescopic cameras and instruments used there. Most conspicuous will be a long box tube for a camera taking direct photographs of the corona. Mr. Ellerman has arranged to use a large film, taking series of exposures, eight inches wide, and both with and without color screens. He tells us that photographers, with long focus cameras, will be able to get pictures of the corona, but, of course, much smaller than these.

Two short tubes attached to the front of the frame work will be used by Mr. Seares, Mr. van Maanen and Mr. Pease to photograph stars in the immediate vicinity of the sun for the purpose of studying the bending of their light rays as required by the theory of relativity.

Most important in its bearing on the study of the structure of the universe now being carried on by the Observatory will be observations made with the attached spectroscopes by Mr. Merrill, Mr. Joy and Mr. Sanford. The spectroscopes will analyze the light of the corona alone during the few moments when the sun itself is cut out by the moon. They have been arranged to cover as far as possible the entire range of wave-lengths which is within reach of modern photographic plates. These photographs of the spectra of the corona will be studied in the Observatory later to determine many problems yet unsolved, as to what the corona is made of.

Mr. Babcock, with other instruments called interferometers and with spectroscopes as well, will study the wave-length of the chief coronal radiation near both limbs of the sun in order to evaluate the rate of a probable coronal rotation. By this method of studying the position and intensity of the spectrum's lines, astronomers have measured star diameters.

Mr. Nicholson and Mr. Pettit have attached to the frame work of the polar axis their sensitive, heat-measuring instruments for an investigation of the energy radiation of the corona. If this should be found sufficiently large it may make it possible to observe the corona without an eclipse, and so learn more of its constitution.

At Lakeside, Mr. King and Mr. Anderson will take their position for the spectroscopic study of the edge of the eclipse. The bright red band close up to the sun's surface will be seen for a longer period of time at Lakeside and many photographs of the spectrum of the reversing layer of the sun's atmosphere and the lower chromosphere will be taken at this time for future investigation. This station will use a coelostat with metallic mirrors supplying light for three objective grating spectroscopes.

It is also planned to make use of the powerful instrumental equipment on Mount Wilson at the time of the eclipse. Although the sun is not completely covered, over 98 per cent of the surface is eclipsed and only a thin crescent is left. Since the intensity of the skylight is reduced very greatly it seems probable that valuable observations may be made near the edge of this crescent both of the spectrum of the solar atmosphere and of the extreme edge of the sun's disk. Such observations will be made with the Snow and tower telescopes, and results of high precision may be secured with the large spectroscopes avaliable with these instruments. It is probable that some observations will also be attempted with the 60-inch and 100-inch reflectors.

Mr. Adams, Director of Mount Wilson Observatory, and Mr. St. John will remain on Mount Wilson during the eclipse to study the constitution of the solar atmosphere with these instruments.

PAGEANTRY IN CALIFORNIA

(In part, a talk given before the Southern California Woman's Press Club.)

By MRS. WILLIAM H. ANDERSON

CALIFORNIA, with its great diversity of picturesque scenic beauty and grandeur, and a climate of the three zones and the four seasons to be found somewhere in the State all the year round, is a treasure-trove for out-of-door pageant location. Pageantry therefore, should reach a fine development here; that is, pageantry in its legitimate form. Too free use is made of the word, sometimes wrongly to designate merely a parade; sometimes for what is only pure drama. The fault lies in an instinct which is true enough, and which senses the need, in the one, of incorporating a subordinate drama element, and in the other, of subordinating the pageant element entirely to the drama. For example, the Pasadena so-called Tournament of Roses has none of the dramatic element of the tournament at all; and this may be, because the City lacks the tradition background that makes it successful in Nice and New Orleans, or the peculiar kind of solidarity of populace that is found in small towns. As it is produced each year, the Tournament is simply a parade of disjointed whimseys, having no uniformity of plan, by which the different parts may be made to co-ordinate in the development of some idea, and so, the effect of the long procession of disconnected fancies is one of confusion, lacking in spirit, interest and satisfaction. The wealth of beauty and ingenuity it displays is worthy of the effort of some genius, who could mold it into a true and glorious pageant.

On the other hand, The Pilgrimage Play which is given each year in the Hollywood hills, is not a pageant, nor a pageant-play, but the purest of drama. For in spite of the fact that it spreads over several hills and a mountain side from bottom to top-most height, and contains hundreds of people in its groupings and processions and covers a period of thirty-three years, the one great tragedy of a soul,



AT LAGUNA BEACH A NOTABLE PAGEANT-MASQUE WAS GIVEN IN 1921. THE PEACE PIPE WRITTEN BY F. J. FRAZEE AND PRODUCED BY VIRGINIA CALHOUN

from the beginning, through an uninterrupted intensity of development of one idea to the highest dramatic climax ever staged, dominates completely and subordinates every scene, effect and act to emotional interest in itself.

The simplest form of pageantry, is that given it in its revival in 1905 by Lewis N. Parker in his Historical Sherborn pageant—a sort of community drama, wrought out in a procession of episodes, each being a part of one theme or story; local people doing the acting, singing, dancing and music; the scenery and costumes being elaborate and splendid. This was in fact, exactly its most common, though not its highest, form, at the time of its discontinuance at the end of the Sixteenth Century.

This was the form of the great Portola Pageant in San Francisco some ten years ago. So far, the most famous California historical pageant was "California, the Land of Dreams," written and staged by Eleanor Brodie Jones, in Yosemite Park in 1921, for the California Federation of Women's Clubs. There are localities all over the State too numerous to mention, where are given annual pageants of history, legend or romance.

The pageant-drama is a form of pageant and drama, which has its most notable development in the present day, in the Mission Play of John Steven McGroarty. Its three acts, covering a period of three generations, are complete episodes in themselves, but united by a spiritual concept and emotion so fervid, that there is no break in the continuity of their story. Moreover, the whole play, including the episodes of the Indian and the Conquistadore, before the first curtain rises, embodies the four epochs of the known past history of California, and leads the audience to the brink of the fifth, to look forward into its future.

Pageantry originated, as did all other kinds of drama, in community festivals for special celebrations, or invocations to the gods. In



AT LOS GATOS THE PAGEANT FOR 1922 WAS GORGEOUS IN ITS ORIENTAL SPLENDOR



THE MISSION PLAY AT SAN GABRIEL HAS THIS SCENE SET WITH POINT LOMA IN THE BACKGROUND, SAN DIEGO, CALIFORNIA

Mediæval times, the word "pageant" meant a platform built up high, and in England plays were acted on such stages over the tops of wagons, so they could be seen and heard in the streets; and so, the contained was given the name of the container, and such acts were called pageants. As the wagon was hauled from place to place for different audiences, a pageant came to mean a moving play. Other scenes were added until the pageant grew into a procession of them, usually depicting some historical drama, myth, or civic, patriotic or moral allegory.

These entertainments first became secular, through the efforts of the *Trouveres* of Northern France. They used the masque form of pageant, which was its highest Mediæval development, and in the latter half of the Sixteenth Century, reached its greatest degree of excellence. It was contributed to by the late Elizabethan dramatists. It had all the essential elements of both pageantry and drama; of the former, the outward clothing, and of the latter, the inward, or literary, body. However, it happened, unfortunately, to mature in the Renaissance period, busy with the all-absorbing growth of the great practical English national drama, and the production and fostering of the gigantic genius of Shakespeare, and so it faded from existence. But it had, also, the immortal spark, bequeathed to it by its illustrious progenitors.

It allows greater scope to the imagination and power of suggestion, than does the drama of literal facts and characters, covers a longer sequence of time and events by condensing them into allegorical representation, and makes a fit vehicle for the most lofty conceptions and majestic effects. It fixes no limit of time or space to the imagination, which may long to envision the great pageant of universe-creation, that the Divine Impressario has spread upon the indelible films of Eternity, but which must return to earth and realize that in God's handiwork close about us, we may as surely read His thoughts, and learn His design toward His creations, animate and inanimate. It was partly upon the poetic beauty of this truth, and partly upon the parallel between the laws of inanimate nature and those of human life, that I based the little "Pageant-Masque of the Seasons."

Percy Mackaye's great pageant-masque "Caliban of The Golden Sands," had, as the underlying truth, the value of community of interests in play as well as in work, for the development of human nature from the mere animal instincts to the exalted heights of spiritual inspiration.

The most notable California pageant-masque that has been given in the Southland, was the "Peace Pipe," written by I. J. Frazee and produced by Virginia Calhoun with the Laguna Art Association, the community, and the visiting artists and authors, at California Art Colony at Laguna in 1921, August 15th to 20th, in a forest theater at the foot of the Laguna Mountains.

It "visioned the brotherhood of man in the Fatherhood of God, accomplished by projecting as a great symbolic allegory our human experience into archaic mold,—depicting pictorially and intellectually a vast reach into the invisible realms of spiritual conflict of those two supreme fundamentals of life—the primal passions of love and hate—light and darkness,—in the lives of humans from birth through childhood, youth, maturity, and then the Old Ones, whose earth pilgrimage finished, the audience are permitted to see departing on their long journey into the beyond, and even entering its portals by what we call the grave."



A CLOSE-UP OF THE ACTORS IN THE CHINESE DRAMA-PAGEANT GIVEN AT LOS GATOS, CALIFORNIA

THE SHEER BEAUTY of SAMARKAND, SANTA BARBARA

THE hotel is a distinct part of the life of California. It is a thing apart, definitely set apart from the home life of the state; but it has inherited from the old rancho life of the Spanish occupation as well as from the luxurious life of "the splendid idle forties" certain of those more elaborate forms of hospitality for which California has become well known.

At the hotels, San Francisco society has always held her famous cotillions, introducing the debutants, and entertaining the officers from the Presidio and from the foreign and home-coming ships in her port. From these restaurants and others has gone forth her enviable reputation for good food and expert service. Much of the reputation of California has been made by her hotels.

So, now, when the southern part of the state has been annexed by the great interior or Western population of the United States, and a constant, overwhelming stream of travel passing back and forth each year, keeps this section of the state one in ideals and standards with the Middle West, as the level of an inlet is one with the level of its lake; it is only in the hotels and their distinctive characteristics that the traveler may see glimpses of California's generous hospitality. Behind the handsome fronts of the hotels, hidden away in the hills and valleys are the rare homes of the true Californian, to whom the question of hospitality to the hords of transient visitors has become too great to be met as the Spaniard met it in his hacienda in the days of old.

The making of a fine hotel, then, has become a great art of which Californians are justly proud. Samarkand, the Persian hotel at Santa Barbara, is a case in point. Blank white walls, great stretches of brown rolling hillside and slopes, distant views and much blue sky. These formed the canvas upon which artists have placed the jewel of color in all textures, and textiles and tones that artists can elaborate.

Restraint is, perhaps, the secret of success in Samarkand's color scheme. So subtle is its art, so delicate the gradation of tone that when one analyzes the depth and richness of the eastern and oriental effect, one finds each color dull in his hand and learns that it is their juxtoposition that gives the feeling of brilliancy in the whole.

Two young men whose studio is hidden away in the hills near Los Gatos have practiced the alchemy of art on Samarkand. Last month



SET LIKE A JEWEL IN THE MIDST OF ROLLING HILLS AND CIRCLING MOUNTAINS, SAMARKAND, THE PERSIAN HOTEL, INVITES THE MOTORIST AND GIVES HIM ALL THE COMFORTS OF A PRIVATE ESTATE

their mysterious undertakings in this hidden studio were reported as productive of glass as iridescent as an abalone; and one can well believe it, for Samarkand has that quality in its coloring.

Moonlight on Samarkand is something to plan for. The simplicity of its walls, the Persian touch in its arches and the mystery of isolation from noisy traffic and trains, suggest The Arabian Nights; and all the fascinating adventures there encountered might happen any moment in the moonlight and moon shadows of the corridors and the garden's fairy pools and curves.

The splash of water in the fountains, the flash of a gold fish in the pool! Peace is bespoken for the weary traveler, and rest for the tired worker, who here find not a tourist hotel beating the tom-tom of jazz dancing to lure the jaded tripper, but the comforts and quiet of a perfect menage, the best cuisine south of San Francisco, and that acme of hospitality which in the old days and ever, provided everything a guest could want, arranged it in exquisite order and then left the guest alone to enjoy it as his capacity for enjoyment made possible.

A California motorist's ideal hotel, let us say of Samarkand. The dining room is upstairs and its annex is the awninged balcony above the garden and looking out to sea. If one is rested and still lingers, there is golf at an adjoining golf club whose privileges are offered to the guests of Samarkand.

THE DISTINCTIVE CALIFORNIA GARDEN

By ALLISON M. WOODMAN
Landscape Designer

WHAT are the preliminary steps to be taken before laying out a garden? First, a careful survey of the site is necessary—taking note of all existing features; as, the general contour or lay of the land; any abnormal depressions or mounds; the presence of streams, native trees, rocks. Then a rough draft of the site should be made, preferable showing various contours and levels.



THROUGH THE ARCHES OF SAMARKAND, SANTA BARBARA, FROM ONE OF THE CORRIDORS

The prospective position of the house can be determined, if not already in place, so as to give the best possible views from the house, and to bring it into close and intimate relation with the surrounding property. Then, if the size of the estate permits, such features as pergolas, tennis courts, swimming pools, etc., may be added.

The small size of an estate does not necessarily prohibit making it as artistic, or more so, than one of wider expanse. The cameo, though diminutive, may contain as much detail as does the large painting. Given a bare piece of ground of any dimensions, it is possible by clever artifices of plantings and placement of walks and vistas so to deceive the eye, as to make the estate appear several times larger than it really is.

The garden at all times should be considered but an extension of the house. This point is frequently neglected; we think of the garden as being a distinct entity, instead of being directly related to the house. And yet this is a grievous mistake to make. The house should be so designed as to make it a comparatively easy matter to lay out the grounds.

Let us take a position near the center bay window of the living room and picture to our mind's eye the best possible arrangement of lawn, shrubs, flowers, garden plots, pools, garden seats, pergolas, perhaps a sun-dial. Draw an imaginary line to some central feature—say a lily pond—and let everything else be in relation to that particular feature. How refreshing it is to be able to view a landscape, preserving harmonious lines and some degree of order, rather than to witness a mis-



THE INTERIOR OF THIS PERSIAN HOTEL IS BRILLIANT IN COLOR YET RESTRAINED



A GREAT CIRCLE SWEEPS AROUND IN FRONT OF SAMARKAND TO THE SOUTH AND LURES ITS GUESTS TO QUIET WALKS AND PLEASANT VIEWS



THE PLEASURE OF THE POOL SURROUNDED BY AQUATIC PLANTS AND REFLECTING PILLARED PERGOLA AND TOWERS IS HERE IN ITS MOST ELABORATE FORM. A FORMAL GARDEN INCORPORATING ALL THE FEATURES WHICH A GREAT HOTEL ALONE CAN PRESENT TO CALIFORNIA'S GUESTS



INNER COURT OF THE HOTEL DEL CORONADO. FRORM COCOS PLUMOSA PALMS HANG GARLANDS OF BRILLIANT BOUGAINVILLEA VINES NOW IN FULL BLOOM.

cellaneous hodge-podge of unrelated parts!

Thus in fact we are but stepping from one living room into another, although the accouterments of the garden room consist mostly of living forms of trees, shrubs, grass and flowers, with garden ornaments added to give a feeling of permanence and to add a background.

As we approach other parts of the grounds, a more liberal treatment of the landscape can be employed. If the size of the estate warrants it, charming vistas may be provided, affording, through correct placement of trees and shrubs, the most interesting views of the Bay and the surrounding territory. The different features of the estate may be reached through adequate approaches: an arch here and there; some obstacle, such as a sun-dial or crystal gazing globe, placed in the middle of the path; a seat placed in a convenient spot, affording rest or pleasant views of the garden; a pergola leading from the house to a particular feature (which is its true mission), or acting as an ornamental adjunct of some garden scheme; a rose-covered summerhouse in which to while away the sultry hours of the day (providing, of course, we really have them); a pool of water to display water-loving plants, and to reflect the forms and foliages of trees, and colors of flowers and the sky; a little faun or satyr, half hidden in shrubbery, suggestive of the woodland; a fountain to supply the sound of running water, and to furnish beauty of architectural ornament. The interior court, called the patio, peculiar to houses of Spanish, Mexican, or Mission design, affords the means of securing seclusion, and of including many of these features; it should be employed more often in California.

It is only by studying the forms and colors of leaves and flowers, the shapes and varying heights of trees and shrubs, that a proper conception can be obtained of how to group these various elements. In addition, through constant study and reflection, we must develop a feeling for various plant forms, so that no possible mistake could be made in selecting and grouping specimens for a particular purpose.

Let me cite several examples to illustrate my point: the Date Palm (Phoenix canariensis), regal in appearance, is one of our most magnificent palms, if placed in the right position, and yet too frequently is it placed in the worst possible place—in the center of a twenty foot square lawn, or in the midst of a group of shrubbery, totally dissimilar in form and foliage. Its rightful position is on a spacious lawn, offsetting a corner of the residence, where it may have full opportunity of displaying and developing its beautiful fronds.

Or take the very symmetrical Norfolk Island Pine (Araucaria excelso), with its branches arranged in tiers or whorls about the trunk, with an interval left bare between the tiers. What a dilapidated specimen it becomes when crowded out by other trees in too close an association. *(Continued on Page 23)*

CALIFORNIA SKIES

From A California Troubadour,
The last published book of verse by
Clarence Thomas Urmy

California skies!
Balm for the eyes!
Where orange groves or redwoods rise;
By Shasta's snow, Diego's sand
Or old Diablo's dream-set land;
By San Francisco's Bay so blue,
Or down some cypress avenue
Near Monterey; by lake Sierra-rimmed,
Or yet afar in valleys vineyard-trimmed;
On plain where Ceres waves her wand,
Or where Pomona fond
And all her train in foothill orchards drowse
Under low-bending boughs—

Look up!
And from the turquoise cup
Drain dreams and rest!
Ah, none so blest
As one who weary of life's endless quest
In this fair meadow poppy-pillowed lies
Day-dreaming 'neath these California skies—
Balm for the eyes!



SEMI-TROPICAL GROWTH IN THE GROUNDS OF HOTEL VENDOME, SAN JOSE, CALIFORNIA

HUNTING IN ENGLAND

By M. C. W. NORDHOFF

THE horse, many people will declare, is an anachronism in this age of motors, and as out of place as his small ancestor Eohippus. Luckily for the horse, there are and always will be human beings unable to give up the pleasure of his society; to many of these hunting is the sport of sports and England, whether the visitor be a novice on edge to learn or a seasoned rider to hounds, a Mecca.

The nature of the country, most of which is adapted to hunting; the climate; the fact of thick settlement which means that one is always within reach of several packs; and the British love of sport, all go to account for the popularity of hunting in England and the widespread interest in horses. In America, hunting has necessarily become the hobby of wealth and of leisure. Even in those localities best adapted to hunting, its devotees—those who are out for sport and those who consider it smart to be seen on a horse—are apt to form a group apart in their community. Whereas the English cabinet minister, and Marquis, the army officer, doctor, squire, clergyman and often the small farmer and butcher of the neighborhood, make many a sacrifice rather than miss their days with the hounds. In a little village of Devonshire they still speak of "the parson", dead these 30 years; a man who gained the trust and the love of his parish as none have done since. Every Saturday, come what might, he was seen jogging to the meet, if meet there were. And every Saturday night, he walked into the village inn, where, seated upon one of the hard benches against the wall, his spaniel beside him on the sanded floor, he challenged the wits of the neighborhood, and described the runs of the day. Promptly at ten o'clock, the parson's butler appeared with a wheelbarrow, to assist his master home. No horse and trap for the parson! or perhaps he considered it safer to be, on a Saturday night, not too far from the ground. At all events, on the following Sunday, his congregation came early to make sure of their seats.

Cubbing is a good test of the neighborhood's love of sport, and in this respect, I am thinking of a meet in Wiltshire. In the crisp autumn dawn, the M. F. H., huntsman, and whippers in are jogging towards the White Hart Inn. Hounds pad ahead and to the side, an occasional crack of the whip rounding up the unsteady young entry. A mist, grey and soft, veils the sun. Colonel X. and the huntsman, a man well into his sixties, bluff, red-faced, and riding a strong half bred, curse the road, the one silently, the other loudly. For, even at a hound jog, horses are apt to slip up here. As it is Saturday, and in late October, people approach in all directions. Early risers are overtaken, and fall in behind the hounds, chaffing and chatting. Arrived at the Inn some of us dismount and walk our horses to and fro; others come up on "shanks' mare," by bicycle, motor and trap. Among those on foot, a very old woman, crippled and interested, leans on her stick, and a laborer stops beside her, balancing in the wire basket attached to the handlebars of his bicycle, a round eyed little boy. Beyond the crowd, the two daughters of Lady A. are talking to the Colonel; the younger, a thick pig tail down her back, glances quickly at a thoroughbred across the way, for "Cadet" is one of their old hunters. Since the war, they cannot afford the upkeep of a stable, and with the courage of the thoroughbred himself, have learned to enjoy cubbing, and other things, in a new way. The colonel looks at his watch. It is just seven o'clock. With a last word, he moves off, and the day is begun.

Hounds have been turned into a wood dense with undergrowth, and are not to be seen, although from time to time we hear a fair cry. Scattered along the quiet ride, we wait, talking in low tones. An hour, an hour and a half, go by. The watchers on foot break the monotony by alarms and fruitless dashes. A stray hound pants by. Suddenly the old hounds among the pack give tongue, a horn sounds off to the right, there is a mighty halloa; and guided by the sound, we gallop down the ride. Hounds have found, and are out of the covert, well together on the line of their cub. We follow, jump a great ditch, with the hounds a field ahead, go through plough, pop over a hedge, and enjoy a fine stretch of turf—only to find hounds are circling back. Horses and riders are on edge with this hint of a run. A green, hot headed four year old, crashes through a bit of timber and bolts. "Friday" is famous already; his owner has been off more than once; in the last go his leg was badly crushed, and the horse has been turned over to one of the best riders in the county. During the war, this Irish woman, who is the widow of a cavalry officer, broke in mules for the army, and since the war, rather than give up hunting altogether, she makes the schooling of hunters her business, and has usually five or six on hand. Those men who find themselves outridden by a woman, mounted on such nags as Friday, give her the name of "Thruster".

In spite of a bull finch, we come up as the Colonel, with a "Worry, worry, worry—" throws the dead fox to the pack. On a sign of assent, the huntsman turns to the son of the farmer on whose land the fox has been taken, and bloods him, touching the pad to the youngster's forehead, cheeks and chin. He clings to his father's leg, there is a sound of stifled sobs from that direction, and that particular "run" is over. It is still early—and we move on to the next covert.

No doubt, on the first of November there will be much to criticize. The hounds and the country may be none of the best for pace, and the fields, from a social standpoint, are more variegated than Joseph's well known coat. Nevertheless, one would not wish to be robbed of the memory of that day; its hours of waiting made pleasant by the beauty of wood and meadow and copse, and by friendly conversations.

There is hunting in England for all tastes and purses. Leicestershire affords sport as good and better than any in America. The soil there is rich and deep, holding the scent; the inclosures are large; the majority of the land old pasture; the coverts, artificially made are well spaced and not too large, and the fences stiff. However, accommodations near Market Harborough or Melton Mowbray are difficult to find and when found, expensive, and one would do well to be mounted only on the best. In the provinces, on the other hand, there is plenty of sport to be had at a moderate cost, and the discreet novice will take a season there, before attacking the shrines. If possessed of friends in the army remount depot, one can buy serviceable



THE LATE CHARLES FREDERICK HOLDER, SPORTSMAN AND FOUNDER OF THE VALLEY HUNT CLUB IN THE DAYS WHEN IT WAS A HUNT CLUB

hunters cheaply. It is not difficult to sell on leaving the country; while it is difficult even in the shrines or near London, to job a satisfactory horse.

In the hunting field at least, few women are seen riding astride. It would seem to be a fact that the average woman's seat is more secure, her hands lighter, in a side saddle than when riding astride. And such advantages are not to be scorned when trouble with one's horse or a bad toss are apt to interfere with the comfort of others.

But whether in the Shires or the Provinces, whether your mount be thoroughbred, or half bred, or one whose performance is his sole claim to respect, in hunting the atmosphere of old England lives on. One catches a hint of the days of 1730, when Thomas Fownes of Dorsetshire established the first steady pack of fox hounds; of the prosperous nineteenth century, when Egerton-Warburton earned the title of "The Laureate of Hunting." And Captain Whyte-Melville, coaxing his mounts into good behaviour with unfailing good temper and hands as light as a woman's, was wont to question them, "Are you not a horse and a brother?" John Mytton seems not far away, and behind him those others, from Jack Russell and Squire Draper, to Trollope and Wellington himself, who studied and knew the ways of horse, hound and fox, and who loved the face of their country in this mood or that, through thick and through thin. It is hard to believe those people who announce that hunting is doomed; a criminal waste; and that in the interests of the country, it should be immediately proscribed. The taste for it is too old and too strong to give way, even to such things as taxation, increasing tillage and barbed wire—and if a different set of people own the estates and breed the thoroughbred, at least he will continue to be bred.

In California, with motors black upon the highways, their novelty forever gone, perhaps the horse will come again into his own. For there is no surer means to health, pleasure and self control than the horse, and no better discipline than hunting, where one must think of the man, or the woman,

". . . . to whom naught comes amiss,
One horse or another, that country or this;
Who through falls and bad starts undauntedly still
Rides up to the motto, 'Be with them I will'."

SOUTHLAND

The Wisdom of Unselfishness

A WONDERFUL tract of giant Redwoods on the California State Highway near Orick, Humboldt County, and about 60 miles north of Eureka, has just been given to the State of California as a memorial to Humboldt County's pioneers. It is the gift of Mrs. Zipporah Russ of Ferndale, Humboldt County, in memory of her husband, Joseph Russ, who came around the Horn to California in 1852, and also in memory of all the early settlers who helped to build up Humboldt County and the state. Mrs. Russ, as a young girl, crossed the plains with her family in 1853. The tract contains 166 acres and has a stand of close to thirty million feet of Redwood, as well as much other timber. It is admirably situated on the State Highway above Orick and is crossed diagonally by Prairie Creek, a good sized stream which adds to the beauty of the grove and to its advantages from the park and recreational standpoint.

Some of the largest trees of the Redwood belt are found on this tract of timber. One enormous sequoia particularly has been discovered, which is believed to be among the largest in existence. Not only the Redwoods, but also the massive firs, hemlocks, maples, spruce, oaks, and other trees found on this tract, together with the giant ferns and other undergrowth, make it an area of unusual beauty. It is still in its primeval state, and many of its acres have probably never been trodden by man.

This gift has just been announced by J. D. Grant of San Francisco, Chairman of the Board of Directors of the Save the Redwoods League. As an example of unselfish wisdom it shines out as a hopeful sign in a selfish world.

The Palos Verdes Project

LOOKED at from outside Los Angeles, there appear two definite reasons why the Palos Verdes Project and the progress of its development are of public interest. In the first place it has been placed before the people of the whole country as an opportunity for people in general to participate as equitable owners in a constructive land development, and to share in the profits which are still coming to dealers in such development in southern California. Many people have accepted this offer, and the good name of California stands behind their interests and investment.

In the second place, the advertising material broadcasted from this beloved State has become so stereotyped, so universally expansive in its commonplace usage of the long-suffering English language, that the discriminating reader who wants to know the facts has no basis for choice, no information as to the relative characteristics of the manifold communities clamouring to be heard. A project so big that it has attracted wide attention because of its ambitious plans and program, must, therefore, justify itself on other grounds than the dangerous one of size alone.

Palos Verdes Estates are now owned by the subscribers. Subscriptions to the underwriting fund of more than $7,000,000 have been made. The first development area of 3200 acres (about the size of Hollywood) has been purchased outright for $1,000,000 and the work of installing the basic improvements is well under way.

The Commonwealth Trust Company of Los Angeles is Trustee, with the original owner, Mr. Vanderlip, as a member and Mr. Johnathan Dodge, President, of the Board.

Cooperative land development is like cooperative housekeeping; it may flourish under a representative form of government if the representatives are efficiency experts. but it is not successful in an untrained democracy of opinionated individuals. The experts in this enterprise both on the board and in the field are leaders. On June 17, 1923, actual road building began to make visible to the thousands of invited guests the up-to-date plans of expert landscape and city planners, and this most modern of city subdivisions is now a reality.

The joy of the professional group of artists whose canvas is the earth and whose palette knife the roadscraper, can reach no higher pitch than that inspired by a great stretch of virgin shore, mesa and canyon, hill and dale standing out untouched, yet a logical portion of a great and growingly ambitious young giant of a city. The best people the country has trained in the proper upbuilding of a favored region have been announced as entrusted with this great unspoiled piece of home land; and they are all enjoying the work as artists only could enjoy it. To the making of its towns and tourist attractions, its clusters of little homes, its parks and villa sites, has been commanded the whole history of the past in city planning and architecture and the expert, modern engineering skill as well.

Through the efforts of the Regional Planning Commission of the county of Los Angeles one catches glimpses of what "the city of Southern California," the metropolitan district lying between the Sierra Madre Mountains and the sea, is destined to be when time has satisfied, or crystalized its present amorphous, semi-fluid condition. Wise indeed are the visionaries who can forsee. But engineers are taught to provide for the peak, and it is easy to visualize Los Angeles County entirely filled with homes and the industries necessary to maintain those homes.

Can we, then, control as well our zoning and subdividing activities and think and plan as big as we talk? In the district covered by the Palos Verdes plans it begins to be evident that this has been done. Nearby is Los Angeles harbor, man-made but fixed where it has been made. This hill district overlooking the flat land most fit for commerce and industry and transportation, has awaited the coming of age of a generation of true Californians, born on the soil and now looking for their inheritance in a home near the metropolis yet situated above it, near the sea and the mountains yet part of a great, metropolitan district furnished with all the beauty and comfort that modern civilization can supply.

Mr. Vanderbilt's Paper

FLINTRIDGE at night is in itself a picture no artist could paint; but add to its great open spaces of cloudless sky, dark, cool mountains and fragrance of orange groves a scattering of Japanese lanterns like little beacon lights flashing a welcome out from the trees and a little thatch-roofed white cottage with flickering candle rays shining from the windows and you have a scene that fairly takes one's breath away with its soft beauty.

That is what passersby saw on the evening of July 17, when a notable gathering flocked to the Commonwealth avenue home of Mr. and Mrs. Kenneth Kenneth-Smith for a reception given in honor of Mr. and Mrs. Cornelius Vanderbilt, Jr., and none appreciated the utter simplicity of it more than did the young honor guest, who though in the habit of appearing before large gatherings in pretentious banquet halls could not help but feel the sincerity of the prominent Pasadenans present as they sat in the homey room with its old San Domingo mahogany pieces set against the soft tones of the rose-lit walls.

Seated informally in a circle about the room with the hostess, the distinguished guests indulged in a sort of game that might be called, "Making a newspaper," each in his or her turn being called upon for some little idea that might help Mr. Vanderbilt in his interesting enterprise, that of bringing the first tabloid paper to the West Coast.

Handling of crime was perhaps the most discussed point, each group of remarks embodying some mention of the vast amount of front page publicity given criminals, who are but one-third of one per cent of our population. It was with interest and relief that we heard Mr. Vanderbilt explain later that crime would rate fourth in importance in his paper.

The Rev. Selwyn J. Evans, pastor of the little church out Flintridge way, put in words the thought of all present when he told Mr. Vanderbilt that he would have to remember that the young people were going to read his paper with interest being just as keen to see what the new publication would be like as their elders and he said that owing to the

OPINION

fact that they are bound to be influenced to a certain extent by what they read, a newspaper publisher should consider this fact and not print the type of news that he would not want his own youngsters to dwell upon.

Incompleteness of wire news, lack of stories about schools and colleges, continuation of long stories on pages other than stated by the "continued" line and other interesting points were touched upon by the guests, after which Mr. Vanderbilt gave a fascinatingly interesting talk about his proposed tabloid sheet, having taken notes so that he could answer all the questions of his interested friends.

So complete was his explanation that John Steven McGroarty declared though he had been a newspaperman for years he had never learned so much about every angle of the game as had been imparted to us by Mr. Vanderbilt.

It was an exceedingly interesting gathering out there in that fairyland of mystic lanterns, the guests of the young host and hostess being as follows: Mr. and Mrs. Cornelius Vanderbilt, Jr., Bishop and Mrs. Joseph H. Johnson, Mr. and Mrs. John Steven McGroarty, Dr. and Mrs. George L. Spining, Mrs. Robert J. Burdette, Miss Minnie Littleton, the Reverend and Mrs. Selwyn J. Evans, Norman Johnson, Mr. and Mrs. Clarence O. Barker, Capt. Edward Ralph, Mrs. G. Wallace Johnson, R. B. Wheeler, Dr. and Mrs. R. D. Bird.

NORMAN JOHNSON,
Editorial Writer, Pasadena Star-News.

Should Mediocre Paintings Be Sold

THE controversy between the art column of one of California's great daily newspapers and this monthly has stirred up opinion on the fundamentals of Art. Aside from the question as to who shall be the judge in the rating of artistic work, the press is largely responsible for the presentation of the artistic products of any community which it serves and also for the taste of the people of that community.

The dealer in Art should be mobbed if under the guise of expert advice he misleads the people into buying trash.

The painter who offers for sale an amateurish effort should be debarred. Hence the necessity of having a bar before which the work of local men and women is judged. Admitted to the guild of painters, an artist is then responsible only to his own ideals. But he is responsible in a negative way to the community which looks up to him as an expert and forms its taste by his output exhibited in public places or his own studio. He cannot avoid this responsibility; but he may meet it without effort in the community's direction by simple living up to his own artistic standards every moment of his life. Once a painter has arrived,—and by that I do not mean that he has been falsely boosted into public notice—once he has mastered his medium and really begun to paint what he wants to and as he wants to, he need trouble himself no longer about the taste of the public. If the painter is sincere, if he bend all his skill toward expressing the beauty he alone sees, his influence in the cultivation of the taste of those about him takes care of itself and is at its maximum without a thought from him.

But just here comes in the responsibility of the art critic and the reporter of art news to the community. The press is not responsible for the art career of any man or woman. The press is responsible only to the community it serves; and unless it employs writers who know what is good and what is not good, unless these writers inform the public on art standards and progress in the community, they become charletans and worse—blind leaders of the blind.

While American youths were entering the profession of journalism in great numbers there grew up a comraderie among them, and in their first exhilaration over the great power put into their hands, they used that power of the press to help each other's careers. There grew up in this way a habit of making the news of the day a wagon hitched to a star in any firmament . How this habit has wrecked proper perspective in every line of art is evident. Pictures by the friend of some little reporter have gotten the prominence due only to a great artist. Public opinion has been debased by false, indiscriminate jargon of writers who do not know the rudiments of the art they essay to praise.

The absolute lack of any civic art in Los Angeles, acknowledged by Harry Carr in the San Francisco Chronicle, is not the fault of the artist who may happen to be living in this city. We have good architects, leaders in the American Institute of Architects, but we have no good civic buildings. We have good sculptors. Maud Daggett, one of the most talented among America's young women, trained in France and Italy, world-accepted in her standards of work, has designed for the city, years ago, a charming, little Indian fountain, a drinking fountain for parks. It was accepted; but has never been put up. Her lovely bird fountain in Exposition Park was so badly treated by a careless public that it had to be removed. Los Angeles stones its prophets of art. It can never be an art center until its resident people, not its guests, patronize good work. The people will never know what is good and what is bad until only the good is allowed on view, and only the good is praised by the press. So long as our markets are flooded with trash, so long as mediocre pictures are placed on the line, so long as art critics and art commissioners think only of what somebody is going to say about them if they express an opinion, just so long will the artistic taste of the community be nil and its reputation as an art center be the same.

Let us stop betraying the people by praise of mediocrity. Restore the English superlative to a place where it means that we have a high standard and where "not so bad" is the highest praise the ordinary artist ever gets.

Only the best is good enough for the people of a free republic. Noblesse oblige, art commissioners and art critics! If you really know what is good in art, tell the people how and why you know it. If you are only posing for your own satisfaction you are in a dangerous place, for Los Angeles is waking up and woe be to him who has betrayed her and made her ridiculous in the eyes of world art.

All Souls' Day

"God is not the God of the dead, but of the living."

THOSE who leave earth do not forget or grow cold. They are not to be forgotten or less loved. The quiet land should seem more dear because they make it more a home. They are nearer to the full reward; but it is one life that quickens us and them, it is the same grace that leads us forward. They still worship the one God, and pray for those God taught them to love on earth. When we pray we draw nigh to Him with Whom they are. We can not but think of them, and wish for them all good from God, Who knows how best to bless each one.

Friends go away before me; I shall join them soon. Meanwhile I do not let them be out of mind, or less dear. I do not love them only in memory of old days or in hopes of a glad meeting. I think of them and love them now, while God's love makes them more loving and more worthy to be loved. They have not grown selfish in their peaceful waiting. They are nearer to Christ the Head. They are nearer to me than if they had gone to another land on earth. I cannot tell how close they may come at times. I am sure that in some true way I am the better for their love. I thank God for what they were to me, and for what they are now, and for what I hope to find them. I live as if their eyes met mine still. I think much of what God is doing for them, and what they do for God. I desire for them all the unknown blessing that God bestows in Paradise. I pray that God's loving will may be done in them and me till we share the full bliss of heaven.

O Lord, by Whom all souls live, I thank Thee for those whom Thy love has called from the life of trial to the life of rest. I trust them to Thy care. I pray Thee that by Thy grace I may be brought to enjoy with them the endless life of glory. —Rev. Arthur C. Coxe, D. D.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

WITH THE YACHTS

By ELLEN LEECH



R CLASS SLOOPS OFF THE SHORE FROM THE NEWPORT HARBOR YACHT CLUB.



THE NEW HOME OF THE CALIFORNIA YACHT CLUB AT WILMINGTON, EDWIN BERGSTROM, ARCHITECT.

The race of the yachts, Santa Barbara to Honolulu, was a thrilling climax to the third, and, possibly, the most successful regatta held by the Southern California Yachting Association. From the opening day, July 16, to the close of the regatta, with the beginning of the long race, on the 21st, each day was filled with interest, and the events were handled in an unusually satisfactory manner. Innumerable social affairs were interwoven with the races, culminating in the buffet supper and dance at the Montecito Country Club especially to do honor to the contestants in the race to the Islands.

The California Yacht Club, through their Rear Commodore Ben Weston, are the possessors of the Sir Thomas Lipton trophy, won by Weston in his R sloop "Angela." The race to Honolulu, twenty-one thousand miles, with fair breezes and favorable weather should be made by some in twelve days, while twice that time may be taken by less fortunate skippers.



HOME ANCHORAGE OF THE NEWPORT HARBOR YACHT CLUB, SHOWING A BIT OF THE HOSPITABLE VERANDAH.



THE "CALIFORNIA," WITH NEAL LOGAN AS SKIPPER, TOOK SECOND HONORS IN THE FEATURE EVENT OF THE REGATTA AT SANTA BARBARA.



MISS LOUISE CARPENTER, SKIPPER OF THE "LOUEE," ENTRY FOR THE LADIES' SAILING RACE, ONE OF THE BEST SKIPPERS OF THE NEWPORT HARBOR YACHT CLUB, CALIFORNIA



WHERE THE MEMBERS OF THE CALIFORNIA YACHT CLUB GATHER TO GLOAT, AND CONGRATULATE ONE ANOTHER ON THE POSSESSION OF THE SIR THOMAS LIPTON TROPHY, WON BY THEIR REAR COMMODORE

A LEGION BALL AT HOTEL DEL CORONADO

TO the California "born and raised" the word Coronado means the great hotel, Del Coronado, which like Del Monte in the north is the center for big functions and sports.

All California rallied, therefore, to a Gymkhana Ball given at Coronado for the benefit of the boys who now belong to the Legion. The girls donned their prettiest dresses, and the scintillation of color came not altogether from the changing spot lights of the ballroom. Around the spacious dance floor, under the arches of the great gallery were gathered the chaperons and their escorts, for we have chaperons in our best society, and they added a brilliant circle of handsome women gowned by New York and Paris in cloth of gold and old lace and jewels which caught the fairy lights of rose and gold and green.

General Liggett and his party were the guests of honor. The banquet room opening off the great dining hall of the hotel had been the scene of the dinner, and although formal gold lace was absent and the guests from army and naval station were enjoying themselves as private citizens, the stir of their entrance into the ballroom was involuntary deference due to rank and leadership.

From far and near the young came for the ball. Riverside and Pasadena, Santa Barbara and San Francisco sent their quotas to add to the brilliant assemblage from San Diego and from Los Angeles.



DASHING OFFICERS OF THE CAVALRY GAVE DAILY EXHIBITIONS OF THEIR SUPERB HORSEMANSHIP, IN THE GYMKHANA HELD RECENTLY AT THE CORONADO COUNTRY CLUB



A SPECTACULAR FEATURE OF THE CORONADO GYMKHANA, PRESENTED BY MEMBERS OF THE 11TH CAVALRY, U. S. A. PHOTOS BY TAYLOR





LEFT: MISS VIRGINIA PHILLIPS, OF HERMOSA BEACH, PHOTOGRAPHED AT CORONADO. MISS PHILLIPS IS AN OUTDOORS GIRL WHO IS ESPECIALLY FOND OF RIDING.

ABOVE: MRS. R. H. BOOTH, WIFE OF COMMANDER BOOTH, U. S. N., IS AN ACCOMPLISHED EQUESTRIENNE. THEY MAKE THEIR HOME IN CORONADO. PHOTOS BY BIGELOW.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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THADDEUS B. JOHNSON

From the University of Pennsylvania early in June Thaddeus wrote ." . Tomorrow the final exams start and in two weeks it will all be over. . . I suppose you know my folks are coming. . . They will stay a while in New York with me before returning. I see very little of Lee these days—he is busy with his Paris Prize. Well old top on the twentieth of this month I become a graduate. I hope it does me some good. . . Remember me to the boys." That last sentence closed Thaddeus' every letter—"remember me to the boys."

Harry Bent, Tad's Pennsylvania buddie, writes from Mr. Goodhue's office,—"Had just received word of Thaddeus Johnson's death on the morning of the 19th. He was sick only two days and died very suddenly and unexpectedly—the doctors called it "malignant grippe." Had lunch with Thaddeus on Monday —he was taken sick Tuesday, and went over to his New Jersey friends thinking a night in the country would fix him up.—Mr. and Mrs. Johnson were in Missouri visiting relatives when they got the news.—They had just left New York about two weeks ago. Thaddeus had been working at McKim, Mead and White's for about two weeks, and was getting along fine. Bill Creighton, Lee Rombotis, Mother and I went over to New Jersey to meet the Johnson's yesterday. . . "

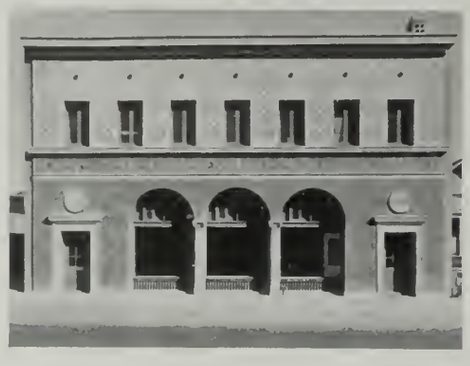
But a few years ago Thaddeus had just completed his architectural course at the local Polytechnic High School and joined the Architectural Club, serving as massier of the atelier during one of its most successful periods. During the following three years he worked for Messrs. Allison and Allison, Myron Hunt, the "Mill," Carlton Winslow and William Woollett where his serious-mindedness and perseverence in his design work at the atelier gained him the respect and admiration of both his employers and his fellows. In 1918 he entered Pennsylvania, returning home for another year of office experience the following summer. The last two years were spent at Penn, where Thad took second prize in water color and in life, and, as he put it "wound up design with the Easter problem, being lucky enough to cash in for a first mention."

The many of us who knew Thaddeus Johnson well will always remember him as an appreciative, open-hearted, loyal sort of fellow, reserved yet friendly, who sensed the bigness of architecture a little more than most of us did in our student days. "One must know much more than just architecture, yet one must know much more of it," he would say. The sincerity and lofty ideals that were his shall remain with all of us as a living memory and inspiration to the highest professional attainment.

The Paris Prize

The atelier of the Architectural Club of Los Angeles, the departments of architecture at the local Polytechnic High School and the University of Pennsylvania, several local offices and incidently one Lee Rombotis,—all probably are saying "I did it"—that is, won the Paris Prize. That about the highest honor an American architectural student can achieve should fall to a member of our own club, away from us but a short ten months, is—well, we're just too proud to say what it is. Our only regret is that Lee can't pass a few of his twenty-five Paris months on to some of us who need 'em worse than he!

The next issue of "Pencil Points" will probably tell us how many freckles Lee has on his ear, and where his great-grandmother was born. As we've had all of Mr. Rombotis' numerous numbers for a good many years, well, we'll just forget them. That's fair enough. We'll just sit serenely back in our little western village and quietly say, "Well, you percieve Los Angeles is the white spot of the earth" or something equally original.



OFFICE OF THE CLUB, 818 SANTEE STREET.

Norton Fellowship

Not content with a mere Paris Prize, the Club's membership has annexed the Harvard plum known as the "Charles Eliot Norton Fellowship in Classical Studies" which takes Mr. Prentice Duell to Athens for a year at the American School of Classical Studies. Mr. Duell has degrees from the Universities of Arizona, California, Illinois, and Pennsylvania and has been at Harvard for the past year. He worked for Marston and Van Pelt while an active member of our club, and has written numerous articles for the Architectural Record and the Western Architect, as well as a recognized treatise on Mission Achitecture. Prent writes "I would rather have this Fellowship than any other in the country, especially since it is to Athens and from Harvard"—so we're all happy.

August Meeting

On Tuesday evening August the seventh the club met at the University Club for a dinner meeting, and heard Mr. William Clark's second extremely interesting illustrated lecture on English Domestic architecture. Mr. Roy Kelley gave a humorous talk on his experiences on a recent eastern trip, and the following amendments to the by-laws contained in this bulletin were voted upon.

ARTICLE III.

Nominations and elections for office

a. The nominating committee shall consist of the Senior and intermediate directors, the chairmen of the Entertainment and Executive committees respectively and a fifth member selected by the President.

b. At least five weeks in advance of the meeting for Elections the Nominating committee shall prepare a complete ticket, naming at least two candidates for each office, cause it to be posted on the official bulletin board and mailed to all members not later than one week thereafter, said ticket to contain the names of candidates for all offices to become vacant.

c. Besides the nomination made by the Nominating committee, other nominations may be made in writing, if signed by at least fifteen active members and if forwarded to the Secretary at least three weeks before the meeting for election. A copy of such nominations shall be sent by the Secretary to each member within seven days after his receipt thereof.

d. All elections of officers and directors shall be by letter ballot, which may be cast either by mail or in person, and which shall be canvassed at the meeting for nominations.

e. At the regular meeting on the second Tuesday of October there shall be held the election of all officers and junior director.

f. The polls shall close at 9 p. m. on the day of the meeting at which the election takes place.

g. Letter ballots whether mailed or cast in person shall be enclosed and sealed in an envelope bearing only the words "Letter Ballot" which letter shall in turn be enclosed in an envelope which must bear the signature of the member voting; without such signature on the outer letter the ballot shall be void.

h. A member is at liberty to substitute the names of any other persons who are eligible for the offices, for those on the ballot issued by the nominating committee.

Two tellers shall be appointed by the presiding officer from among the members present, who shall conduct the election, publicly canvass the ballots and announce the result before the meeting shall have adjourned.

COMPETITION FOR THE BEST DESIGN FOR A HOUSE COSTING NOT MORE THAN $5000

1. The competition is under the direction of the Plans and Planting Committee of the Community Arts Association, of Santa Barbara, who are authorized to select the best designs.

Carleton Monroe Winslow, Van Nuys Building, Los Angeles, California, has been chosen as Consultant, to whom may be sent inquiries regarding interpretation of the rules of the competition, etc. Copies of such inquiries and answers will be sent to all registered competitors. No inquiries will be answered after August 15th, 1923.

2. The jury of awards shall consist of five members, three of whom shall be professional members from the American Institute of Architects, and two lay members designated by the Community Arts Association.

The consultant shall be ex-officio a member of the jury, but without vote. Members of the jury shall not enter the competition.

3. Competitors shall be registered with Mrs. O. L. Hathaway, Business Secretary of the Community Arts Association, 936 Santa Barbara Street, Santa Barbara. Written applications must be received before 6 p. m., August 15th, 1923, but such applications postmarked on August 14th, will be considered as eligible.

4. Drawings must be received by the Business Secretary of the Community Arts Association (see paragraph 3) on or before 10 p. m., September 1st, 1923.

For the convenience of Los Angeles competitors, drawings will be received at the office of the Consultant (see paragraph 1) on or before the same hour and date.

All drawings received after the closing date may be exhibited but will be considered "hors de concours."

5. The competition is open to anyone. Drawings shall be submitted anonymously, no names or other identifying marks are to be presented with or indicated on any part of the drawing or materials contained in or enveloping the same. The competitors are to present their identity in a plain sealed envelope contained in the package of the drawings. The outside wrapping must be labeled in large, plain letters "Small House Competition." The drawings and envelope will be given duplicate numbers for future identification.

6. Drawings shall not be exhibited until after the award.

7. The drawings shall be the individual work of the competitors. Work of partnerships will be eligible. Criticism of patrons, as obtains in architectural ateliers, is allowable, but drawing and rendering must be done by the competitors.

8. A report of the awards will be made to each competitor.

9. All drawings will be returned to unsuccessful contestants within three weeks after the award.

10. Competitors may submit more than one project, but a competitor shall receive but one money prize. Other projects submitted by a winning competitor, if eligible, will receive honorable mention, "hors de concours."

The Subject Is As Follows:

11. A dwelling house, suitable for California, of not over five rooms, including living room, dining room, kitchen, two bed rooms and bath, (living room and dining room may be combined but will nevertheless count as two

THE SMALL HOUSE SERVICE MONTHLY PLAN NO. 6



rooms) placed upon an inside lot 50 feet wide upon the street and building line, and 150 feet deep without an alley in the rear, also a garage for one car which may or may not be separate from the house and placed anywhere upon the lot. The street in front is supposed to be level and has a five-foot sidewalk directly abutting the building line and a parking strip five feet wide between the sidewalk and the street pavement. The contours of the lot may be determined by the contestant, as may also the points of the compass.

12. The character of the house, such as an exterior of stucco, shingles or clapboards, also the size of rooms, and whether the house shall have one or two stories, shall be left to the discrimination of the competitor.

13. The drawings shall be accompanied by a bona fide estimate of cost by a responsible builder. It is recommended, but not required, that the estimate be itemized. The house must not cost over $5000, which sum shall cover all painting and decorating, exterior walks and drives, but not gardening or planting.

14. Drawings required. Work presented shall be on one sheet of white drawing paper, mounted on cardboard 30x40 inches in size, with the title at the bottom of the narrow side so that the drawing may be shown vertically. The drawing shall consist of floor plan or plans at one-fourth inch scale, one exterior elevation at one-fourth inch scale, a plot plan at one-eighth inch scale, showing garden treatment, and other plans if necessary at one-eighth inch scale. Also a perspective view of the house, scale optional. Minor details in elevation or perspective may be added. Competition drawings will be exhibited in connection with the Annual Exhibition of Small House Designs of the Community Arts Association.

15. The prizes are as follows:

A first prize of $500.

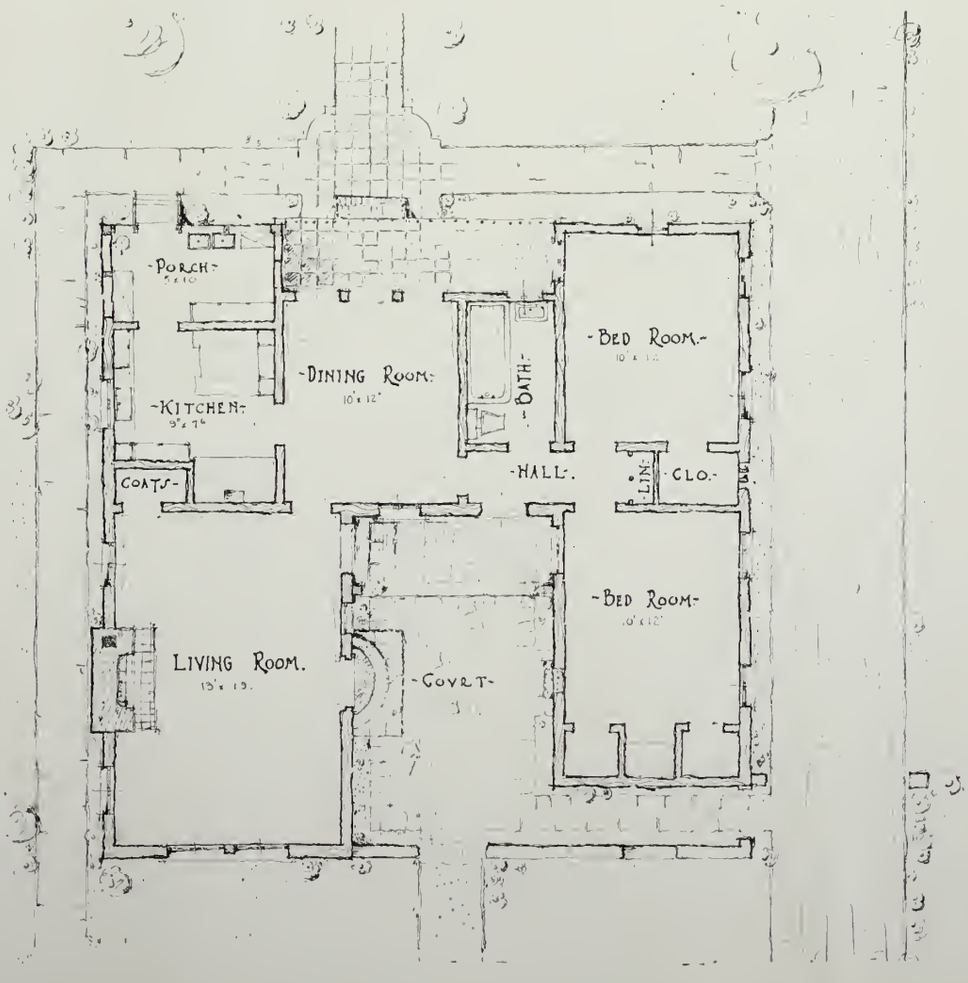
A second prize of $200.

A third prize of $100.

Five honorable mentions accompanied by prizes of $20 each.

Five mentions without money prizes.

Honorable mention, "hors de concours," as provided for in par. 10.



AROUND AND ABOUT THE HOTELS

FROM the first Raymond Hotel in Pasadena to the new Los Angeles Biltmore is not a great step in point of years, barely forty in fact, yet when Mr. Walter Raymond decided to build a hotel here in Pasadena that he might have adequate accommodations for the groups of people he was bringing to this wonderland every year, the project was frowned upon as a vision of youth. As the representative of the Raymond and Whitcomb Company, which was the initial firm in this country to arrange tours for travelers, Mr. Raymond knew the conditions as they were, could foresee the demands, and proceeded with his plans. Fortunately at that time the San Gabriel Valley Railroad planned to extend their line to Los Angeles and Mr. F. F. Crank, the president of the road, encouraged Mr. Raymond and offered him a portion of their holding on which to build. With the twenty-five acres thus secured and thirty more purchased from the Marengo ranch, Mr. Raymond felt satisfied to advance his plan.

Building was not the rising by magic that it approximates in this era and it was three years after the contract was given, in 1883, before the doors were opened to guests on November 17, 1886.

While the plan of the first hotel, which was unfortunately burned in 1895, was reminiscent of the New England resorts with which Mr. Raymond was familiar through his New England life and ancestry, the second edifice, built in 1901, is constructed along the lines of the old Spanish or Mission architecture, with the graceful arches, colored stucco, and tiled roof, which are the outstanding features of the early influence of the Moors in Spain.



THE LOS ANGELES BILTMORE

THE new Los Angeles Biltmore is especially well located for the convenience of its guests, and will appeal particularly to the Eastern visitor. The proximity of Pershing square with its sweep of green lawn, the pepper trees, palms and eucalypti gives the California atmosphere immediately on arrival.

The adjacent shopping district, encompassed by Broadway and Seventh streets, is within two or three blocks, while charming small restaurants and tea rooms offer the opportunity for a lunch or tea as a break in an arduous day of shopping.

Gowns, furs, millinery, in the formal fashions, as well as in the sport effects, are mentioned in these pages as in the nearby shops; and pictures, books and gifts of every nature are just around the corners, as our readers will find if they "obey that impulse."

With the opening of the Raymond began the influence of the resort hotel on the life and even the appearance of southern California. As there were no Country Clubs at that time, the hotels were the centers of hospitality between the residents and the guests. The opening of the hotels in the Fall—the Raymond opened much earlier then than now—was always the signal for the beginning of the gaieties of the winter season, and innumerable receptions, dinners and dances were given every year. When the hotel closed in the Spring the principal entertaining for the season ceased, to begin again with the turning on of the lights in the hotel ballrooms in the Fall.

We know, but rarely stop to admit, what an important part the older hotels have played in dominating the architecture and the landscape gardening in this part of the state. A great number of the residents of Pasadena were first guests of the hotels and, as certain integral parts of the hotel appealed to them, they incorporated this arch or that window into their homes; also as a combination of color or the inspirational whiff of perfume from a flower or plant pleased them this was repeated in their own garden, with no cognizance of how or where this taste was inculcated.

Naturally with the growth of the community this dominance no longer exists and the hotels are now merely a part of the service of life, offering food and shelter to those who are sojourning here for a limited time, though still offering a nucleus of hospitality for those who care to use the perfectly trained organization each can offer.

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SHALL I NOT TAKE MINE EASE AT MINE INN?

MUCH has been said lately about better homes. The term has become meaningless because of too frequent usage yet it signifies a longing on the part of those whose homes have been barren of beauty to live under more charming a roof tree, in daintier style.



ONE OF THE DAINTY BEDROOMS OF SAMARKAND'S NUMEROUS SUITES, SANTA BARBARA'S CHARMING HOTEL

Nowhere can home-makers keep up with modern ideas to greater advantage than in a California hotel furnished by artists in the profession. Here the guest though she stay but a night gets ideas and suggestions which can be applied at home in dainty materials and hand-made furniture.

At Samarkand the suites are furnished with great thought and taste. Color schemes are worked out for each room and emphasized by a bit of brilliant metal or ceramic. The furniture is of the latest design and may well be made a standard of fitness.

At Coronado, where many of the oldest California families make their homes for several months of every year the place is planned on a large scale to entertain great companies and yet to make happy the retired business man or to enable children to be properly raised.



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Swimming and yachting, motor boat race and aquaplaning, diving and surf bathing, all have their place and that a perfect place.

And then, of course, Coronado is known for its polo field, its famous tennis courts and now as the place from which to view the eclipse.



MRS. LINA K. WARD, WHO WAS AT HOTEL DEL CORONADO, FROM NICE, FRANCE. MRS. WARD IS AN EXPERT EQUESTRIENNE AND SPENT LAST WINTER IN PASADENA. SHE IS NOW IN ALASKA, MAKING AN EXTENSIVE TOUR OF AMERICA

RECENT BOOKS — REVIEWS

By E. M. Greeves Carpenter

Argonauts of '49, by Octavius T. Howe (Harvard University Press)

Dr. Howe has contributed a useful and interesting addition to the written history of the period that made California famous, when the eyes of the whole world were centered upon the gold rush that took place in the middle of the last century. The life of the gold-seekers, with its trials and hardships, either in crossing the continent, or in making the more hazardous trip around the Horn, is vividly depicted. The anecdotes and personal records Dr. Howe has collected give a very clear revelation of the popular attitude towards this great discovery, and his pen pictures of the early beginnings of what are now great cities in California, are inspiriting and encouraging to those who, and whose forefathers, have done so much towards building up the wealth and commerce of these cities to their present standard, in so amazingly short a period. The book is aptly illustrated with pictures of the various types of Company schooners in use at the time, and the appendix, giving details of each Company's itinerary, is comprehensively compiled.

The Meeting of Extremes in Contemporary Philosophy, by Bernard Bosanquet (MacMillan and Company)

This book is well adapted to the spirit of the times, since it seeks to point out, in the realm of philosophy, that *via media* towards which all men are turning their eyes and aspirations in all the varied departments of modern life. In their conception of the end towards which they are striving they are indeed divided, but in this book at least, it is clearly shown that, however seemingly divergent are the paths which constitute the means, yet, paradoxically, they almost all find points of convergence somewhere along their respective roads. It is this truth that seems to indicate, on the present horizon, the fair light of hope for a future day of faith and charity that shall be shared in common by all mankind.

Pro Vita Monastica, by Henry Dwight Sedgwick (Atlantic Monthly Press)

Perhaps there was never an age in civilization less ready than the present one to accept the principles upon which the *vita monastica* is based, yet never, also, one in which humanity was more in need of their spiritualizing and steadying influences than it is today. It is because of this that Mr. Sedgwick's book is courageous in a high sense, and with the additional qualities of beauty and sweet reason attendant upon it, it will undoubtedly win its way into the treasury of all who wish to turn aside for a little space from the gregarious turmoil of modern life to gain refreshment and balance. The monastic life in particular is for the few, but the ideals and aspirations it incorporates are within the scope of all who care to seek them, and upon this quest Mr. Sedgwick's book is well adapted to lead the way. Just as the excerpts which serve to illustrate his message are culled from thinkers of different ages and different creeds, so his own thoughts and theses are illumined by a clarity of vision and width of sympathy that welcome beauty and truth wherever those inseparable qualities may be found.

Mary, Mary, Quite Contrary, A Play by St. John Ervine (The MacMillan Company)

Readers familiar with the various writings of Mr. Ervine will be delighted with the versatile turn that the author of "Changing Winds" has taken in this charming little comedy. The theme of the footlights favorite invading the quiet and decorum of English country life is perhaps not a new one, but Mr. Ervine has elaborated his subject with characteristic originality and vivacity. The dialogue is sparkling, and sometmes epigrammatic, while the incidents teem with humor. The whole story is so vividly and realistically represented, that one turns from the reading of the book with that consciousness of refreshment and satisfaction which follows the witnessing of a thoroughly enjoyable play.



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LOS ANGELES

BOOKS FOR THE PATIO TABLE

By BRITA R. BOWEN

NOTE: The books, here reviewed, may be obtained at the Jones' circulating library, located at the Assembly Tea Rooms, 644 South Flower. Brita R. Bowen, Librarian.

The Scudders, by Irving Bacheller (The Macmillan Company)

Ultra-modernism versus old fashioned common sense—or narrow mindedness, whichever one chooses to call it—is the theme of this interesting novel by Irving Bacheller. Sock Potter, who tells the story and through whom Mr. Bacheller expresses his opinions, is a lawyer of the old school, thoroughly satisfied with himself and the standards and practices of his grandfathers. A good hearted trouble-mender, not too dogmatic nor intolerant, he tells, in his own way, the rather pitiful story of Cathy and Mose Scudder, modern parents of willful, spoiled children, children who "allow their parents to come to some of their weddings once in a while." There are enough ideas in the novel to make a worth-while essay, yet the story itself is fascinating, capable of holding anyone's attention. Still it is really the cleverly veiled sarcasm and the sharp-edged criticism which make this satire on modern living one of the most popular of the late fiction. It is a mirror reflecting the foolishness of our present fads. Hold it to yourself, laugh and wonder, or weep and feel—or just shrug your shoulders and read "Gargoyles."

Victoria, by Knut Hamsun Translated by A. G. Chater (Alfred A. Knopf)

To those who still cling to beauty and romanticism in spite of the distinctly popular trend toward realism and callousity, Knut Hamsun, regarded as the greatest of living Norwegian writers, is always a joy and a relief. His latest translation from the Norwegian, "Victoria," is one of the most beautiful things he has ever done—soul satisfying to those responsive to true genius. It is poetry in prose, "a love idyll of infinite beauty and lingering sadness." Somehow it seems to express the inexpressable, to portray emotions and characterize feelings which most of us have felt, but for which we have never found words. It is a fragile thing and lovely, interspersed with carefully worked out bits of humour and imaginative, significant day dreams. The plot itself has been used countless times by countless authors. It is the old story of the love of a poor man's son for the daughter of a wealthy aristocrat, emphasizing the futility of that love. Only a man of real ability would dare attempt such a hackneyed subject; only a real artist could treat such a tiresome theme in such a forceul manner, and make an idea so hopelessly dead so tremblingly alive.

Cables of Cobweb by Paul Jordan Smith (Lieber and Lewis)

In "Cables of Cobweb," Paul Jordan Smith has vitalized a throbbing, pulsating story, realistictly depicting the confusing struggles and perplexities which are apt to ruffle the outwardly calm serenity of the thinking young man of today. He gives an insight into the mind of a youth, Jeffrey Collingsworth, who is trying to untangle the conflicting elements of his life: that thing which environment and heredity have made him, and that other which he fancies himself to be. It is an almost merciless disclosure of a young man's heart; one can feel and suffer with him, for Mr. Smith allows one to understand. It seems, however, that in some places, the author must be telling of his own experiences, for it seems well nigh impossible for one, only an onlooker, so carefully to conceive such poignant realities and details.

Raised in the south by genteel, conservative parents who delicately avoid mention of any of the vital topics of life, Jeffrey Collingsworth, when away at college, and when later transplanted to the brusque, frank, and more business-like north, finds his mind to be a jumbled, disordered mass of half formed ideas—a bewildered boy doubting, or at least questioning, the validity of everything. Finally, after experiences along all lines of living, he comes to the realization that he has been "making cables of cobweb" and concludes that "life is but a dream and a mock show and all therein but pantaloons and antics." "Cables of Cobweb" is not just light reading, nor is it a story one can easily forget.



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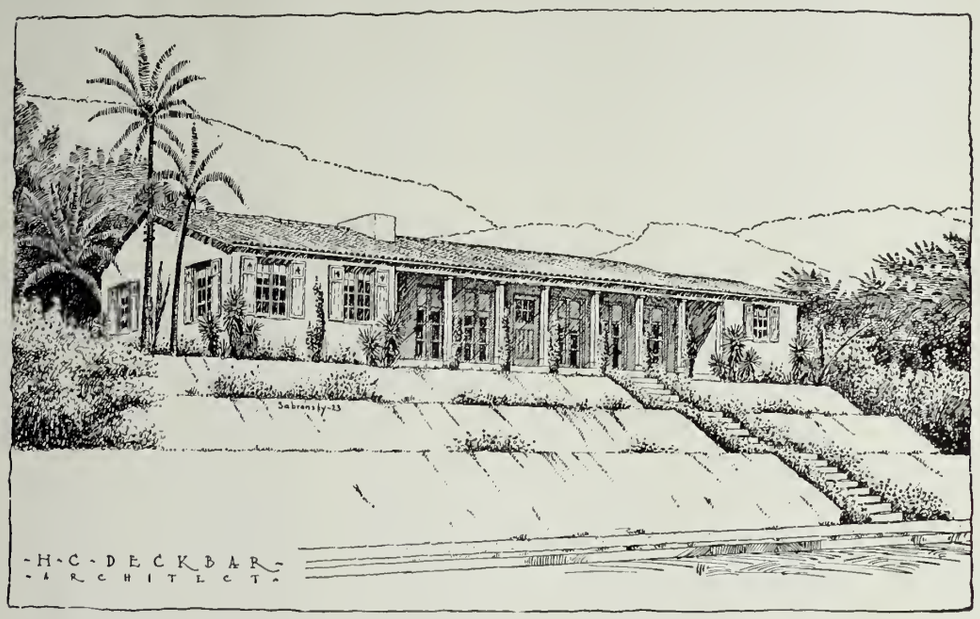
Fair Oaks 3281

CALIFORNIA HOMES AND

THIS house, now being built for Marlowe Merrick in the Hollywood Country Club Sub-division, is especially adapted to Southern California, not only because the lines are those of the early Spanish-Colonial homes, and therefore peculiarly fitted to harmonize with the landscape of this part of the country but because the house is developed to provide every reason for the out-of-door living in which all Californians do, or should, indulge.

The beautifully proportioned living room, gains added dignity from the massive beamed ceiling and redwood paneling, and extends the full depth of the house. In winter the flagstone fireplace, with the Dutch oven and crane, dominates the room in its cheery offer of hospitality, while in summer the wide flung French doors, opening upon the verandah and rear terrace lure family and guests to come and enjoy the constantly changing view of the valley to the north, as well as the more intimate little details of the Hollywood Country Club course.

The plan of the house also provides the dining-room and the bed rooms with French doors, opening onto the verandah and terrace, that the maximum of light may be secured.



GARDENING MANUAL

(Continued from Page 12)

One other important point before leaving this topic: if you know beforehand that trees are likely to become too crowded for their best development in the course of years, be prepared to mercilessly cut out some of them when the time comes. This statement does not apply to trees and shrubs which look well when massed closely together, but only to those which seem to prefer lots of room for their best development.

In lieu of native specimens, some one form of exotic tree or shrub may be selected, or the special form or size of groupings may be considered. Frequently, a garden ornament, such as a sun-dial, may furnish the central motif, with all plantings subsidiary to this. Some of the native coniferous trees, especially the California Redwood (Sequoia sempervirens,) accompanied by its close relative, the California Big Tree (S. gigantea), make splendid motives. California abounds with many conifers, including Pines, Spruces, Firs, Cypress, Arbor Vitae, Douglas Spruce (Pseudotsuga douglasi), Incense Cedar (Libocedrus decurrens), which may be utilized to advantage in naturalistic plantings.

But whether the formal or informal scheme is adopted, a beautiful garden can never be made simply by sticking a few trees and shrubs here and there, and filling in with flowers. Let us conceive of every tree, shrub and plant as having a distinct individuality, this individuality being expressed in terms of form, foliage, flowers and fruit. This tree, with its loose form and graceful, arching branches, had best be planted by itself; that compact little shrub, with rounded contour and erect, smooth branches and foliage, looks best planted near the entrance of the house; this plant, with its somewhat garishly colored flowers, would clash with plants having flowers of softer tones. *(Continued in September)*



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Hollywood Country Club Subdivision

SEA BIRDS

By THERESA HOMET PATTERSON

MUCH interest can be added to a summer by the sea by watching the gulls, and water birds that trip along the shore. Two gulls summer here, the Western with a white head and neck and Huerman with a dark head. All young gulls are different from their parents, wearing their mottled brown baby clothes until they are a year old when they begin to dress in gray and white.

No other moving picture is so full of grace, and it is not lacking in necessary features. For instance the Western gull is a real villain and will steal from any bird right before your eyes. The Huerman will "hold up" a Pelican and make him deliver up his pouchful of fish. There are the thrills; high diving, nose-spins, and races; and quarrels—which I believe are an essential part of every film,—and love making.

The Least Terns are more exquisitely modeled than the Gulls. White as you look up at them against the blue they sweep the air like swallows. For some reason a company of them left the sand for the mud flats back of the dunes, selecting just the slight depression of a foot print for the two white eggs. The white alkaline surface made a perfect disguise for eggs or brooding bird. They were screaming all the time when on the wing, and with the Avocets and Stilts which were nesting close by made a bedlam for sound. The Avocet has a reddish brown head, dresses in black and white with long blue stockings. His motion was not unlike a man planting corn as he waded, thrusting his bill into the water with each step. The Stilt would shake one wing as a coquette would her fan, then rise a few feet, describing a semi-circle backwards, croaking constantly. His yellow feet trail after him like a part of his tail, and on lighting he draws them forward, making two sides of a triangle.

Some of the gulls which go north in summer have found themselves in the museum in Victoria, where there is a fine collection of water birds and their nests. The Glaucaus-Winged and the White-Winged are very large.

Comparatively few gulls followed our steamer on the Inside Passage to Prince Rupert. Several came once as the bugle called for lunch, two of which with necks stretched and bills wide open screached gander-like as they sailed over the decks.

Most of the birds were in pairs flying low and straight to some point. That point was doubtless the nest where hungry youngsters were. They are too busy with domestic duties to wait for the crumbs from the steamer table, nor can they take time to sail far from home.

The Herring Gulls doubtless get their name from the way they take the first picking of herring when the nets are drawn. They gather in great numbers and are as wise as they are clever. Many varieties nest along the cliffs or islands of the inlets.

The encircling gulls add much to the interest and beauty of a sea voyage. Apparently the same pair followed our steamer from Yokohama to the Hawaiian Islands, but I have not observed their following more than two days out on the Atlantic.

We think of Gulls as being only along the sea shore. They follow the plough in Dakota, and when the grasshoppers were about to devour the first crops of the Mormons the Gulls came. Wherefore a monument to the Gull stands in Salt Lake City.

ALTADENA COUNTRY CLUB PARK TRACT



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LOS ANGELES ELEMENTARY SCHOOL DISTRICT MUSIC DEPARTMENT

By KATHERINE E. STONE, *Supervisor of Music*

TO inspire greater interest in the Music Memory Contest—held in the Los Angeles Elementary Schools for the last three years—many concerts were arranged for pupils at 4 p. m. every afternoon.

Besides the usual four Symphony Orchestra Concerts, we had four Ampico concerts, four organ recitals, radio concerts broadcasting the contest numbers for two weeks, and the many opportunities offered by the music shops of the city. These shops opened a room and devoted an hour after school each day and Saturday mornings to pupils and teachers. In all of this the Music Memory Contest was featured. The cinema theatres throughout the city during the month of May, laid stress on our list, playing as many of the numbers each day as possible. I must not forget to say the music teachers' various homes, were opened to the children where mothers played these numbers over and over. In one neighborhood, a music lover opened his windows and doors and with a phonograph and "loud speaker," sent these selections broadcast through the neighborhood, an hour every evening. One mother invited eighteen neighborhood boys and girls in twice a week and played these numbers on the piano. In almost every home there have been many of these records played. One little girl reports her mother bought twenty records. Another, whose mother works in a cafeteria, said, "Mother has bought me $25.00 worth of these records." One mother bought all the records and loaned them to the school.

In the fifth and sixth grade contest, pupils were required to tell titles, the source and the composer; writing and spelling were considered.

Introductions, themes, or fragments of thirty selections were played on phonograph, violin or piano. At the close of the contest Maud Haskins, one of our talented eighth grade girls, gave a short program, playing three selections on her beautiful harp.

In the seventh and eighth grade contest, representatives from ninth, seventh, and eighth grades participated. Ruth Berrier, Gretchen Jobe, and Pauline Meyer, three girls who won a year's piano scholarship at the Los Angeles Contest held in 1920, made their debut playing on a Steinway grand. These girls had never studied from a private teacher until then. At the end of the first year, each one did so well with her piano work that the scholarship was renewed for another year and later was renewed again for the third year, and at this time they are well on their fourth year's study. This opportunity to each one of the girls, has been the gift of a splendid woman devoted to music. Following is their program:

I. a. "Impromptu" ..... *Schubert*
   b. "Wedding Procession Passing By" ..... *Grieg*
   PAULINE MEYER
II. a. "Hunting Song" ..... *Zilcher*
   b. "Song of the Brook" ..... *Zilcher*
   c. "Nocturne" ..... *Brassin*
   RUTH BERRIER
III. a. "On Wings of Song" ..... *Mendelssohn-Liszt*
   b. "Fairy Dance" ..... *Gade*
   GRETCHEN JOBE

June first two school prizes consisting of silver cups, were awarded to the schools whose teams had the highest score. All pupils having 100 per cent in the Contest received gold pins. All those over 85 per cent received silver pins, and all pupils who won at school and were sent to the general try-out received bronze pins. In closing I should like to say that the schools have had city-wide co-operation, and I am sure the effect cannot be over-estimated.

I know of no other device better than the Music Memory Contest. It vitalizes all study whether geography or history, etc., through the element of Music Appreciation. It affords real joy in hard work. Beyond doubt it increases ability to work, promotes concentration, and memory, and so absorbs the child through his great interest that he loves the work and finds genuine pleasure in it.

WROUGHT IRON CRAFTSMANSHIP PART II

By E. A. MALOOF

ONE of the most interesting branches of wrought iron work is the usage that it is put to in the construction of the lighting of our homes. The possibilities, generally speaking, have no limitations and the designs of the Italian and Spanish Renaissance, both in the transitional and later periods give us a scope to work on that is vast in its sphere. The average home of the type of architecture that calls for wrought iron lighting fixtures can be equipped to better advantage with wrought iron in every room with the possible exception of the kitchen, baths, etc. We can be very thankful to the very few lighting fixture manufacturers who have set a precedent in the practical and artistic manufacture of good wrought iron lighting fixtures. By that we mean lighting fixtures that are well designed and are executed by the same caliber of artisans and craftsmen that we have touched on before. Their interpretation of the spirit and design as put on paper can be likened very much to the interpretations put on compositions of Beethoven by one who loves Beethoven and catches the spirit of the composition, and one who is, generally speaking, a rag-time player and merely plays what is put before him on paper. In one rendition you are thoroughly satisfied, and in the other you are not.

In very many instances we see wrought iron lighting fixtures of very good origin and splendid design that leave us with a dissatisfied feeling. We can attribute this, mainly, to the fact that if one were to investigate he would find in place of this fixture being made and forged of iron, that cast brass had been substituted. It is indeed a great temptation to such manufacturers that do not have the art at heart. They will, to economize, make one pattern of wrought iron and cast duplicates of same, which after they are finished and in place deceive the average layman. It is hardly



conceivable that in the evolution and process of the forged pattern being put in the sand, molded and cast that you can retain the true texture of the forging. To bring back this texture they find it necessary to use a hammer to work up such pit holes and sand holes as naturally will be found, making an attempt to bring back the character of the forging. As iron is not brass and brass is not iron, this is impossible. The result of this process is not satisfying.

The possiblities in wrought iron of realistic forms are shown here in a cut executed by a recognized artisan in this line. The illustration proves the point that we have mentioned, that it takes more than a horse-shoer to do ornamental iron work properly. In this cut are shown roses that are actually forged from one piece of metal. You will note the welding of the various members to the main stem and their growth. It would be useless for us to describe in detail how this is done as we are sure no one will take this as a basis of instruction and attempt to forge such articles as it has taken these men years to accomplish, but we might say that there is a great difference between hand welding and spot welding, which is done by the use of the acetylene torch. Acetylene torch welding and some of the so-called up-to-date processes in iron work have a material tendency to discourage students in the art of wrought iron. "How quickly and how cheaply can we do this?", has brought into play the use of many contrivances. The use of the acetylene torch for the welding of various parts to ornamental form causes the loss of the personal spirit that would otherwise be there if it were done by hand.

The only way that it is possible for us to encourage the use of good wrought iron in its various branches is to create a demand for the highest possible quality attainable. In order to do this of course it is necessary that we interest ourselves enough in the art to make an exhaustive study before we make any purchases of the articles that we have mentoned, and to encourage in our schools this study as we undoubtedly have the material in the United States to produce as good craftsmen and artisans in this line as is possible.

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THE MONEY MARKET

By LESLIE B. HENRY

Resident Manager, Blythe, Witter & Co., Pasadena

CONTINUED depression accompanied by inactivity, except in featured speculative issues, continues as the tone of the New York Stock Exchange. Nor is there any evidence that there will be any marked recovery from present market prices during the next thirty to sixty days other than spasmodic spurts of purely speculative character in which the featured issues will return to the lower levels through lack of sustained or investment support.

The reason for this condition should be found in the continued industrial boom throughout the country with its demands for funds coupled with the large current commitments for building operations in all of the big centers of the country, and the seasonal requirement for financing crop movements which is now upon us. These requirements are such that at least for the next six weeks there should be little excess credit available for that speculative activity in the stock market which hand in hand with solid investment purchases made out of surpluses derived from industry and agriculture go to make up a genuine bull market. Add to this the natural timidity of the bankers, dignified by them as "discretion", growing out of the collapse of so many brokerage houses during the last bear movement, and the stage is set for a continued curtailment of funds for speculative account for at least six weeks. Whenever the seasonable movement of funds to New York out of crop sales, industrial settlements, building activity, etc., is completed, growing surpluses of unemployed funds will place sufficient pressure on the bankers to release the necessary funds to establish an upward movement of stock prices toward something like a reasonable yield basis.

One of the indices to a bull market this fall is the continued abandonment of future commitments for building in all the large cities of the United States, with the possible exception of Los Angeles, that began last April in New York. Many investors, observant only of present building activity, together with increases in wages and costs of materials, have forgotten that throughout almost the entire United States the end of this extraordinary activity with its consequent demand for funds, is in sight with the completion of present contracts.

The country this fall will be subjected to a flood of argument by politicians such as Senators Brookhart, Moses, and Hiram Johnson, all newly returned from Europe, as to why our people should have nothing to do with Europe—the century-old market for American surplus production, and the base for American prosperity. These arguments will not be different from those which these demagogues delivered before their departures for Europe. Their visits to Europe were solely for the purpose of giving to the popular mind here something of authority for what they had been saying previously regarding European affairs, and were never intended to give them any change of viewpoint from that which they have formed solely for political purposes.

We will hear much of the financial and moral bankruptcy of every country abroad, including Great Britain, but it is to be hoped that the very circumstances surrounding this reappearance of these demagogues will lose to them much of the popular influence which they seemed able to exert previous to their departure. Fundamentally, there is not a bankrupt country in Europe, unless it be Russia, and that country mainly because of lack of a government seeking production from its people over and beyond their simplest domestic requirement. Great Brtain, Norway, Denmark, Sweden, and Switzerland are possessed of first class credit. Belgium, France, and Italy offer no financial problems that normal return to trade conditions, based on elimination of existing political conditions, will not remedy very rapidly; while the so-called bankruptcy of Germany, based on an extinguishment of any value for the mark, will produce a country stripped entirely of any internal indebtedness, and possessed of only a very normal external debt other than that which will be made up of the scaled-down reparations to be paid the allies.

Only a blind man could pretend to see even in the strained condition of France, Germany, and England over the Ruhr occupation, the slightest possibility for war, and the intelligence of America that guides the course of investment surpluses in the great money centers of the country, is so thoroughly awake to the sheer emptiness of the arguments which will be "slathered" over the populace this fall, that though there may be some slight popular reaction to this demagoguery, there will be no influence upon those basic conditions on which industrial, financial, and commercial activity are predicted.



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He must comply with all building laws and regulations.
He does not engage in or encourage any practices contrary to law or hostile to public interest.
He does not accept any commission, money, gratuity, or substantial service from any person interested in labor, material or work upon which it may be necessary for him to pass judgment when acting as agent for another person.
He does not act with respect to any of the building or decorative trades other than as agent for the person by whom he is employed as architect.
He does not participate in any competition which is not governed by those safeguards which, through many years of experience, have been found best to insure fairness and justice to owners and to the competing architects.
He does not shirk, nor attempt to shirk, responsibility for oversight, errors, or indefiniteness in his own work.
He does not injure the reputation, prospects or business of a fellow architect.
He does not attempt to supplant a fellow architect or undertake to act as architect upon any work while a claim of another architect for compensation for work done thereon remains unadjusted.
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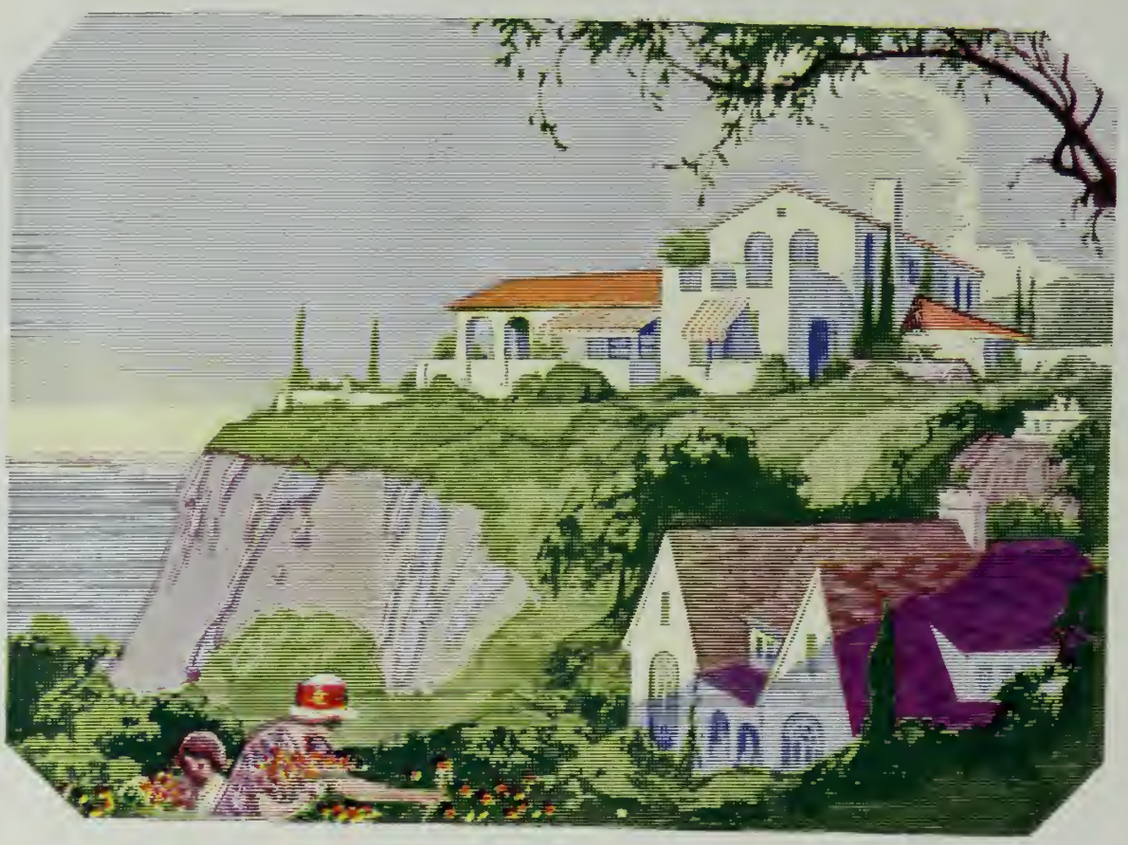
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SERIES B
NO. 1

Brock and Company



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THE final stage in the consolidation of the Southland's two foremost jewelry establishments, announced several weeks ago, has now been consumated. The store formerly occupied by S. Nordlinger & Sons at 531 Broadway, has been closed. The entire stock has been combined with that of Brock and Company in the Brock and Company building at 517 West Seventh Street.

New Sales Floor to Open

IN order to afford patrons ready access to our greatly increased stock we are fitting out the second floor of our building as a beautifully appointed sales room. It is identical in size with the main floor and will be equipped with every facility for convenient and expeditious service to customers.

Patrons of S. Nordlinger & Sons will recognize many of the personnel of that firm in our organization. Mr. Louis S. Nordlinger himself becomes vice-president of Brock and Company and will be actively engaged in the business.

S. Nordlinger & Sons is the oldest jewelry store in Los Angeles. It carries into the consolidation a prestige and good will built up by 54 years of progressive, high-minded business administration.

The union of these two firms gives to Los Angeles a jewelry store the equal of which is found only in the very largest cities. Brock and Company, already in the forefront of America's jewelry stores, in the completeness of its departments and the high quality of its merchandise, now takes on a similar importance as one of the largest jewelry institutions in the country.

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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month in which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

PASADENA GOLF CLUB:
The swimming pool is open to members and their guests every day except Saturday and Sunday, which are reserved for members, and luncheon will be served every Sunday from 12 until 2 o'clock.

NEWPORT HARBOR YACHT CLUB:
September 1st, 2nd and 3rd—Labor Day Holiday Races—
Ladies' Motor Boat (2 heats); Sea Mew Class: 1 Design Sloop (final heat); Free-for-all Speed Boat.
Entertainment—
Saturday—Dinner and Dance,, Club House.
Saturday, October 6th—Club Dinner, 6:30 p. m.—
8:30, Winners Ball; Presentation of Season's Trophies and Prizes.
Note—Events for November and December will be scheduled but special announcements of dates sent out in due time.



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Art

THE Los Angeles Museum, Exposition Park, announces that the two summer exhibitions, consisting of paintings by artists of New Mexico, and of the work of the Allied Artists group, will close September 10.

The third annual exhibition of the California Water Color Society will be held, September 12-October 12, in conjunction with the International Water Color display.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, California, announces: The Southwest Museum will present the First Annual Exhibition of the work of California Landscape Architects, September 1st, through September 30th, 1923. The exhibit will be grouped under the four following headings: City Planning, Private Estates, Subdivisions, City Parks. The exhibitors are Cook & Hall, Cornell & Payne, Paul G. Thiene, Florence Yoch, Helen Deusner, Prentias French, Charles G. Adams, Richard Sias, Franz Herding, Allison & Allison, Howard & Smith, Gardner & Slaymaker of San Diego, Russell Van Nest Black, Kew Gardens; Major C. S. Floyd will show plans for the city park being planned in Sierra Madre; Walter F. Dunn, Mayor of Monrovia, is giving the use of plans for city parks in Monrovia; J. Harvey McCarthy Company will show Carthay Center. Speakers on Landscape Architecture during the exhibit are: Gordon Whitnall, director City Planning Commission, member National Conference on City Planning, also member American City Planning Institute, who will speak on "City Planning"; Emanuel Tillman Mische, Treasurer, Pacific Coast Chapter, American Institute of Architects, also former Superintendent of City Parks, City of Portland, Ore., who will speak on "City Parks"; Ralph D. Cornell, Landscape Architect, special writer on Examiner, will speak on "Private Estates"; James G. Langdon, Landscape Architect, member of American Institute of Architects, will speak on "Subdivisions." Sumner P. Hunt has agreed to act as Chairman of Jury of Awards—Honorable Mention, and will announce the names of those assisting him later. The jury will meet September 20th and the result will be published at that time.

THE Cannell & Chaffin Print Room is adding new etchings to its large stock to meet the rapidly growing interest in etchings which is stirring among Southern California lovers of art. During the fall and winter, important exhibitions of prints will be shown, both one-man shows by the great masters of the art, and groups of prints by the world's best contemporary etchers.

MATTEO SANDONA, the well known portrait painter of San Francisco, who exhibited a few of his portraits at the Radcliff exhibit in Pasadena last spring, is planning to open a studio in Pasadena this winter. Sandona painted several portraits while in Pasadena and needs no introduction, being known nationally. He has exhibited in New York, Chicago, Boston, and in the Western cities. Two of Mr. Sandona's large figure pieces are hanging in the residence of Mr. John Munger on St. John Ave., Pasadena, and may be seen by appointment.

IN the Cannell & Chaffin galleries, Los Angeles, September 1 to 16, Elmer Wachtel will display paintings in oil, while during the same period Marion Kavanagh Wachtel will hold an exhibition of her well known water colors.

FRANCIS PEARSALL HATHAWAY announces the opening of the Galeria Real in the Los Angeles Biltmore, October 1st. In this Royal Gallery will be hung, and especially lighted, important canvasses by great painters of Western life and environment.

THE summer exhibition at Grauman's Metropolitan Theater consists of seventeen landscapes by Eastern men, the chief exhibitor being Thomas L. Hunt, who has been painting in California for some time. Earl Stendahl directs all the shows in this gallery; he furnishes the pictures and hangs them.

THE present show at Leonard's 6814 Hollywood Boulevard., includes prints from the International Print Makers' recent exhibition, and new pictures by John Hubbard Rich, Donna Schuster, Loren Barton, Adele Watson.

SIGURD RUSSELL announces the reopening of the Potboiler in new and permanent quarters, 321 North Los Angeles street, Los Angeles, September 1st. Regular meetings will be held on Saturdays and Sundays from 8 to 12 p. m. The fifth exhibition of the Potboiler will open in September; to this each artist may contribute two pictures, but the maximum price is to be $100.

SEPTEMBER 1st to 16th, the Cannell & Chaffin galleries will display paintings in oil by Vergil McClure, retaining for the same period the work of some of our National Academicians.

THE mid-summer show of the Laguna Beach Art Association will continue through September and is made up of a long list of well known artist contributors,



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JULIA BRACKEN WENDT has made the design for a fountain to be presented to Laguna Beach by the Woman's Club. The fountain has already been cast in bronze and is ready for placement.

ARMIN HANSEN and Arthur Millier will have an exhibition of etchings in the Los Angeles Library during September. Mr. Millier is the curator of the Print room at the Cannell & Chaffin galleries, 720 West Seventh street, Los Angeles.

JOHN HUBBARD RICH is building a new studio in Hollywood, on Holly Springs Heights.

THE Seventeenth Annual Exhibition of Paintings by the artists of Carmel and the Peninsular was held in the Arts and Crafts Hall, Carmel, and was unusually interesting. Among the contributors were M. de Neale Morgan, William P. Silva, William C. Watts, Myron A. Oliver, Paul Mays, Ada Belle Champlin, L. L. Peabody, Fred Gray, A. Vachell, and Elizabeth Strong. Miss Strong painted in Pasadena last winter, and is especially well known as an animal painter in France, as her canvases were hung for seven consecutive years at the Paris Salon. The portrait of Canton To Ti, a biscuit-colored Pekingese bench dog, is the first picture of this kind Miss Strong has shown since making her home in Carmel.

THE Cannell & Chaffin galleries will show paintings by Miss E. Nunn, September 16 to 30.



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A BRILLIANT season is promised Philharmonic Orchestra patrons. A scintillant array of soloists, new works added to the repertoire, the appearance of a distinguished guest conductor and the added interest of new performers with the orchestra itself.

Conductor Walter Henry Rothwell has been busy during the summer studying new scores and there have been thirty-two new works added to an already comprehensive library.

The soloists include Claire Dux, new soprano of the Chicago Opera Company; Mme. Olga Samaroff, American pianiste; Albert Spalding, who is in the front rank of the world's violinists; Sophie Braslau, American contralto, of the Metropolitan and Chicago Opera; Sylvain Noack, violinist, concertmaster and assistant conductor of the Philharmonic Orchestra; Pablo Casals, violoncellist; Erno Dohnanyi, Hungarian composer and pianist; Mme. Helen Teschner Tas, violinist; Elena Gerhardt, mezzo-soprano; Joseph Schwartz, baritone; and Rudolph Ganz, distinguished pianist and conductor of the St. Louis Symphony Orchestra, who appears in the dual role of piano soloist and guest conductor.

A NEW chamber music organization likely to take its place among the best of the sort in Southern California, to judge by its personnel, is that composed of Henry Svedrofsky, violin; Fritz Gaillard, 'cello, and Blanche Rogers Lott, piano.

BRILLIANT additions to the coming recital season are the four distinguished artists coming next year under the management of the Fitzgerald Concert Direction, personally managed by Merle Armitage.

Opening the series early in November, Georges Baklanoff will make one of his first concert appearances in America in Los Angeles. Baklanoff is well known because of the great success of his appearances in the Chicago Opera, with Mary Garden. As a concert artist, he is said to be a heroic figure, and it should be interesting to contrast his work with that of his fellow countryman Chaliapin.

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RENA MacDONALD, for several years a valued assistant to L. E. Behymer in the affairs of the Philharmonic Concerts, has been given the title of Associate Manager, and has all the essentials necessary to success.

L. E. BEHYMER, on his return from a stay of two months in the East, gives assurance of an engagement by the Chicago Grand Opera Company for one week, during the coming season.

THE Community Arts Orchestra of Santa Barbara, Roger Clerbois, Conductor, announces the final of the four summer concerts on September 30th. Eleanor Remick Warren, pianiste.

THE Community School of Arts, Santa Barbara, has organized a preparatory orchestra directed by Roger Clerbois. It is made up of thirty members, both adults and children. The instruction is of eight weeks duration, of two lessons a week, and may be continued through the winter.

ELIZABETH RETHBERG, announced as one of the world's great artists, will appear in the title role of "Aida" at the Hollywood Bowl, September 20 and 22. Mme. Rethberg made her first appearance in New York last season in "Aida" at the Metropolitan Opera house. She became famous in the role in Europe, and it is considered her favorite opera.

Lawrence Tibbett, the first Angelono to be accepted at the Metropolitan Opera house, will sing Amonasro.

The contralto role of Amneris, daughter of Pharaoh, will be taken by Viola Ellis.



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Announcements

PLANS for a joint meeting of the American Physical Society and the Society for the Advancement of Science, to be held in Southern California in September, have been announced by Dr. Robert A. Millikan of the California Institute of Technology.

Though general sessions of the convention will be held at the University of California, Southern Branch the astronomical section will meet at the Mount Wilson observatory and the physical section will meet in the Norman Bridge laboratory of physics at the institute.

AT the Round Table luncheon on September 4 at the Community House of the Assistance League in Hollywood, 5604 De Longpre avenue, the guests will have the opportunity of listening to N. E. Slaymaker, landscape architect, formerly of Boston, and now in San Diego. He will talk of new things in garden art in America. About the third week in September the Assistance League will hold a fiesta at the home of Mrs. Hancock Banning at Wilmington, which will last three days. Mrs. R. D. Shepherd is arranging a Colonial party which will take place at the Charles Ray studio on the 6th of October.

OFFICIALS of the Save the Redwoods League, Library Building, University of California, Berkeley, Cal., have sent a message of congratulation to the supervisors of San Mateo County, who at their last meeting voted to purchase for public use a grove of Redwoods, known as the McCormick Tract, on the county road six miles from Pescadero. This action means the preservation of the few large tracts of primeval redwoods remaining in that immediate region, which once was covered with a forest of giant trees.

The Save the Redwoods League expressed appreciation of the co-operation of Lyon & Hoag, realtors, of San Francisco, who aided materially in making possible the preservation of the grove.

California Pageants and County Fairs

Hollywood Pilgrimage Play..... July
Anaheim Valencia Show..... May
San Bernardino Nat. Orange Show ....Feb.
San Gabriel Mission Play..... Closed
Monrovia Floral Parade..... May
Ocean Park Miniature Floats ..... June
Pomona County Fair..... Fall
Oxnard Pageant..... 4th of July
Beaumont Cherry Festival..... Spring
Glendale Industrial Show..... March
Pajaro Valley Festival.....
Watsonville Apple Day.....
Paso Robles Almond City..... Fall
Sacramento "Romance of California"... May
Covina May Day Fete.....
Hemet Ramona Pageant.....
Petaluma Egg Festival... Aug. 15-16-17-18
Redwood City, Peninsula Pageant of Progress..... March
Sacramento Olive Day.....
Modesto.....
Santa Clara County, Saratoga Blossom Festival..... Easter
Raisin Festival, Fresno..... January
Fig Festival at Merced..... January
Long Beach Industrial Exposition.. March
Tournament of Roses, Pasadena.... January
Home Product Exhibit, Pasadena ... Feb. 1
Spring Flower Show, Pasadena.....
Sonoma County Prune Festival, Santa Rosa..... May
Luther Burbank Jubilee, Santa Rosa. May
Fall Flower Show, Pasadena..... October
California Rodeo, Salinas..... July
Lake County Fair..... September
Stanislaus County Fair..... August
San Joaquin County Fair..... August
Riverside County Fair..... September
Ventura County Fair..... October
So. Cal. Fair, Los Angeles..... October
San Francisco Livestock Exposition.. October
California Citrus Fair..... December
State Fair, Sacramento..... Sept. 1 to 9

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

STAND FAST, CALIFORNIANS!

Part of a paper published by The Santa Barbara Community Arts Association

By CHARLES F. LUMMIS

MAY 6, 1903 a member of the presidential party, I stood beside the Grand Canyon of Arizona with Theodore Roosevelt and heard his impassioned plea to the hardy Arizonians who had gathered at that incomparable chasm to greet and hear the greatest American of his time. "Here is your country," said he. "Do not let anyone take it or its glory away from you! Cherish these natural wonders, cherish the natural resources, cherish the History and the Romance as a sacred heritage, for your children and your children's children. Do not let selfish men or greedy interests skin your country of its beauty, its riches or its romance! The world and the future and your very children shall judge you according as you deal with this sacred trust!"

Twenty years later, to the day—May 6, 1923—standing under the templed oaks and sycamores of Las Cruces, in the historic Gaviota Pass, I was unexpectedly asked to speak to "The Forty-Niners"; and on the spur of the moment took the liberty to tell those serious, fine, responsible men something about their own business. Instead of taking this as an impertinence, they warmly indorsed the sermon, and asked that it be given wider hearing.

It is a sermon for all who love California, for all who love the West, and Beauty, and History, and Romance—which is as much as to say, for all who really have souls. Not a gospel for sissies and sentimentalism, but the two-fisted gospel of the men who have made the world nobler by their words. And my text may very well be from T. R.—Don't let them skin Santa Barbara of its Romance.

And they will surely do it, unless you watch and stand fast! This is essentially the Vandal Age—and a thousand times as much damage has been done in the world by the vandalism of ignorance and carelessness and greed as was ever done by the Huns.



VIEW OF THE WESTERN STRETCHES OF OLD SAN FRANCISCO FROM BUENA VISTA PARK. MT. TAMALPAIS AND THE MARIN COUNTY HILLS SEEN IN THE BACKGROUND ACROSS THE GOLDEN GATE.

The cold "utilitarian" is not only an enemy of his kind—he is such a poor, blithering booby that Fate sells him gold bricks right along. He does not understand the first fundamental of even business—which is, of course, human nature. And that is neither so mean nor

so foolish as some seem to think. Man is an animal, indeed, and shares some admirable qualities with the brutes. But the quality that has developed man from the low-browed Pithecanthropus to art and architecture, to literature and religion—to Homer and Milton and Shakespeare and Christ—to the Parthenon and the Taj Mahal and St. Peter's and the Capitol at Washington—it isn't the quality that gets both feet in the trough! The curious thing is that so many people seem never to realize that precisely the same finer essence of man's spirit which has given beauty to life is just exactly as necessary to make life practical.

When I began, twenty-seven years ago, the attempt (later largely successful), to save the unoccupied Old Missions of Southern California—San Diego, Pala, San Juan Capistrano and San Fernando—nobody seemed to think it was anybody's business. It took a long campaign of education. But in 1916, at the Landmarks Club "Candle Day," at San Fernando Mission (where we had re-roofed and saved the enormous monastery and church), after a Catholic bishop and a Church of England bishop, and a Methodist bishop and a Jewish rabbi and other men of many creeds, had paid eloquent tribute to Junipero Serra and the Franciscan missionaries, who founded civilization on the Pacific Coast, and left us these noble monuments of faith and architecture—then came the apostle of business, John S. Mitchell, President of the Los Angeles Chamber of Commerce, an organization then of 3000 of the leading business men of the largest city in the West. He said, earnestly and emphatically, to the audience of 7000 gathered there: "I have a confession to make that should have been made long ago. We business men, who like to think we are shrewd and far-seeing, have long been blind. It took us a great while to realize that the Old Missions had anything but a sentimental interest. But if we were slow to learn, we have our lesson at last. We realize today that the Missions have not only a commercial value, but the greatest! We realize today that the old missions are worth more money, are a greater asset, to Southern California than our oil, our oranges, even our climate!" Which is literally true, and rather vindicated my prophecy of twenty years earlier. It used to be a favorite answer of many bankers and merchants and other "Practical" men, when asked to help save these landmarks: "Yes, that's all very pretty, but you can't do business on sentiment!" My retort was: "Certainly you can't—but a man is a poor fool who thinks he can do business without sentiment!" Which is as true and as eternal as anything in The Book. In fact, to try to get through any part or phrase or activity of life whatsoever without sentiment would be idiotic, even if it were possible—for love, friendship, honor, honesty, neighborliness, faith, religion, education—all these are absolutely creatures of sentiment, and will perish when their mother dies. In a century not a church, a home, a school-house, a college, an orphan asylum, a hospital, would be left in a land from which sentiment and romance had been wholly driven out.

Romance is the greatest asset of California. It has been for more than 350 years. The very name is from the romance of Montalvo, "Las Sergas de Esplandian," (the Exploits of Esplandian), which university-bred Cortez read, as did Spanish explorers all over the world a hundred years before Plymouth Rock. Cortez had never heard of the tenderfoot dub who derived California, from *Calida Fornix*, Hot Furnace!" Else we might not have started so poetically. No. Cortez, in 1534, discovered the peninsula, and named it after the mythical island of the romance, "near and on the right hand of the Terrestrial Paradise," and peopled with Amazons. And the romance grew with Alarcon and Cabrillo and Vizcaino, and the climbing centuries, and for 300 years the very word has been a fairy story, a name to conjure with, a lure, a spell. Its magic grew taller still with the heroic era of the Missions, then the glorious patriarchial pastoral period—the happiest, the most generous, the most hospitable, the most lovable, life ever lived on this continent.

To all this centuried Romance, Santa Barbara is legitimate and favorite heiress—about the only one left that has not yet traded away her birthright for a "mess of Potash and Perlmutter." Will she follow the rest, and cast the rich pearls of her dowry before the swine of blundering materialism—or will she stand erect and queenly and alone in the purple beauty of her romance?

The romance of California is Spanish romance. Everybody knows that who knows anything. But few seem to realize the deep—the literally startling—significance of that fact in history and as an index to the workings of the human mind. Also, as a proof that man's mind does work, with time—always away from the hard to the ideal! For California has had another romance—the biggest, bravest, wildest epic the sons of man ever scrawled across a continental wilderness—the most Homeric adventure that people of English speech ever plunged into—a Quest of the Golden Fleece beside which Jason and his fellow sailors of the Argo were boys—such a migration of such people as was and is without parallel—a wilderness that overturned and remade the money-markets of the world. That was California of the Gold Rush—which then sent back its sons to open the whole West back to Missouri, and made Australia golden too. Up to '48, the whole United States in all its existence had produced only twenty-five millions in gold and silver.

But where are the Argonauts today? What has become of that tremendous, meteoric romance which set the world afire, but twenty years ago? Where are the pilgrims to its shrines?

Of the half million travelers who visit California every year, how many do you imagine have the curiosity to go and visit the former old mines and Hangtown, Red Gulch, Poker Flats, Sutter's Mill? Why, not so many as visit the Mission of Santa Barbara! Hardly so many as make the pilgrimage to the "Home of Ramona." And speaking of romance and Ramona: twenty-odd years ago I was following up some statistics as to the modern migration to Southern California. I came to Los Angeles before the "Boom," and, as a newspaper man studied it at both ends of the railroads. This was a much later study. I asked that wise man and good Californian, Frank Miller, of the Mission Inn, Riverside, who probably knows "Tourist trade" better than anyone, "Frank, did you ever figure a fair estimate of what the novel 'Ramona' has been worth to Southern California in dollars and cents?" He smiled. "Yes," said he, "I have gone into it pretty carefully, and I figure that book has brought at least fifty million dollars into this region."

Of our half million tourists, a few thousand visit the mines and scenes immortalized by Bret Harte and Mark Twain, the stage-setting of the gallant and mighty drama to the Gold God; practically every tourist visits at least one of the Old Missions—and over two hundred thousand visit eight or ten Missions. Does this mean anything?

Do you dream that anybody will ever build in Santa Barbara



another building that will mean so much to Santa Barbara and to the world as the grey Old Mission? No one ever will. Does that also mean anything?

American Enterprise is all but all-powerful. It can tame wildernesses, level mountains, lead rivers by the nose 300 miles, drag heat and light and power from the inwards of the earth. It can turn a hamlet into a Los Angeles in thirty years. It can build a Chicago—it could build a hundred Chicagos. But all the brains, all the brawn, all the money in America cannot build a venerable Franciscan Mission. Nor a century-old adobe, nor the tomb of Junipero Serra. Furthermore, no matter what fine monuments we do build, they will never have the same romance, even with the coming centuries—for reasons obvious to the historian. There can no more be again a Fray Junipero than there could be a Richard Lion-Heart. The heroic, the chivalric, the apostolic ages are gone forever. There will never be another Parthenon, another Sphinx, another Coliseum—another Santa Barbara Mission. Our Today will sometime be Antiquity—but it will be a machine-made, standardized antiquity, without mystery, atmosphere or romance. We must lay hold upon the noble old romance that is left us, and hold fast to it—for we shall never get anything to take its place. The romance of New England is bleak and niggard as its stony fields—I known every township in it—but see how they cherish—and the Nation honors—Plymouth Rock and Faneuil Hall and Lexington and Bunker Hill! You don't observe any vandals being allowed to tear those down to make room for "modern progress." And New Englanders, as a rule, are quick to appreciate romance where they find it.

There are now just two small cities left in the United States which are rich in historic romance, "atmosphere," "character"—and the fast-diminishing chance to make themselves world-famous. These are Santa Fe, N. M., and Santa Barbara, here. The "Ancient City of the Holy Faith of St. Francis" is a hundred and eighty years older than Santa Barbara, somewhat smaller, as picturesque in its different way, and with a far more varied story in war and peace; with a fine, bracing climate at 7000 feet altitude. Fortunately "off the main line," it did not turn into a corrugated iron and tinhorn town when the railroad came. A few years ago some enterprising architect persuaded some of the "progressive" citizens that "we really ought, you know, to have better, more modern buildings." And they went to it—with results somewhat akin to putting a plug hat on a burro. Then the Legislature was prevailed upon to give the ancient Palace of the Governors to the Museum of New Mexico, of which I was a founding regent. We fixed up that historic building with scrupulous historic accuracy. Then, the School of American Research, of whose managing committee I am still a member, built across the street from the Palace the "Cathedral of the Desert"—probably the most interesting single edifice in the United States, of modern construction. It looks as old as its venerable neighbor; and while it will never have the same romance, it helps to enhance and ennoble the storied past of Santa Fe. If we had built the Woolworth Building in its place it would not have given Santa Fe half the distinction and interest.

But our School of American Research did not stop there—nor with digging up prehistoric bones in Guatemala and the Chaco. It dug around among the "dead ones" in Santa Fe, and wakened them to opportunity and taste. And behold! Today, the Santa Fe merchants who were dead-set to surround the old Plaza (the end of the historic Santa Fe Trail) with fine, tall, modern, "American" buildings, are now unanimous and enthusiastic for "the Santa Fe style"—a fine, dignified, characteristic architecture of Spanish-American habit, historically fit, and artistically delightful. They'd come pretty near lynching anyone, now, who should try to disfigure Santa Fe with even so much as a peanut stand of the style of Kalamazoo or Hoboken. And the truth is so obvious, that it is a safe bet Santa Fe will never turn back from her resolve to be herself.

What I would like to see—what the world would like to see—what everybody would like, but some cannot see yet—is a Santa Barbara that shall be not just another yard off a tiresome bolt of machine-pattern, stenciled, unimaginative, and rather tawdry American calico—but Santa Barbara, the one and only. You have the chance!



THE MAIN FACADE OF SAN XAVIER, OLD SPANISH CHURCH NEAR TUCSON, ARIONA. THE MISSION OF SAN XAVIER DEL BAC WAS FOUNDED BY FATHER KINO IN 1700. THE PRESENT CHURCH WAS BEGUN IN 1768 AND FINISHED IN 1798. STANDING ALONE ON THE DESERT IT IS EXTREMELY INTERESTING ARCHITECTURALLY.

III.

I know no law of God or man that would forbid an American community to dwell in a town as beautiful, as artistic, as well worth crossing the world to see as are any one of five hundred towns along the Mediterranean. There is no reason to suppose we would sicken and die if set in an environment that was not an insult to the God of Beauty. Of course, the reason we do not spontaneously build such towns is that we have'nt the instinct and sense of Art and Architecture which is an essential quality of the "Dagos" and other Latin races we have been taught to look down on. But this injunction is not made perpetual on us! There is nothing to hinder us from using what brains we have, in trying to learn things worth while. We are doing just that all the time, about all sorts of things, little and big—why not try to get a little community intelligence, something of civic art feeling? Is it too deep for American wit to perceive that as a chain is no stronger than its weakest link, so an eyesore street or one ridiculous building outweighs fifty beauty spots? Unfortunately, a town of ours cannot get rid at once of all the warts, pimples, moles, goiters, that may have grown upon its face; but it can begin at once to hate them—and when the community begins to recognize Ugliness, and despise it and laugh at it, the battle is half won. It means that no new disgrace will be permitted; and that the old ones will be encouraged to disappear.

Santa Barbara shauld have an Architecture of its own, as Santa Fe is getting. Obviously, for historic, climatic and artistic reasons, it should be based on the Spanish. The Spaniard—whether from Andalucia or Aragon or Castilla—was too intelligent an architect, when he came to the New World, to build here precisely as he had built for a thousand years Back Yonder. He adapted his homes and his public buildings to the new environment, the new climate, material, conditions—and the Spanish-American architecture is a class by itself. It has variants—but among them is not that abbreviation of the roofs which distresses me in some otherwise handsome houses in Santa Barbara—which takes away the shadows and half the "picture" of the house. Ever see a man with his eyebrows shaved? That's the effect. And of course, most of the so-called "Mission Style" now going up all over California, isn't Mission at all, nor at all architecture, but obvious, awkward and detestable fake.

We all know people who think this is Foolishness—this talk of Art and Architecture for a community. They say: "Oh, we're just plain, everyday Americans; we don't care about these flummididles. Give us good American architecture."

And often they are nice, respectable, well-meaning folks. But what they are really saying is "You Highbrows can have your intelligence and Art and Education to yourselves—

we prefer to be ignorant and stupid." It is not so long ago that this same class of mind was protesting against sanitation!

The only "American" architecture in existence is the Tepee of the Plains Indians and the terraced houses of the Pueblos, plus the old log cabin. What they mean, is the architecture of Podunk, or Oshkosh, or Wichita—all borrowed clumsily from poor foreign models—the hideous Queen Anne, the stupid Tudor, the hunchbacked Mansard, and so on down the list. Fitness was as little consulted as beauty—here in California you see many a Scandinavian roof built sharp so the ice cannot crush the roof! And in Los Angeles today they are building thousands of bungalows with thin roofs so low that in summer their owners will have frizzled brains—if any. Whereas the properly built Spanish-American house is cool in summer and warm in winter; it is easily made fireproof and earthquake proof—and of course, should be both.

Now I would like to see Santa Barbara set its mark to be the most Beautiful, the most Artistic, the most Distinguished and Famous little city on the Pacific Coast. It can be, if it will—for it has "the makings." And those making are not its landscapes but its Romance, its Past, to build on. Let the people who yearn for an "American" flivver town, a Ford town, all interchangeable parts of illtaste, unimaginativeness, monotony and saddening Sameness, be encouraged to go and seek such towns—and stay there! The country is cootied with them. Even California is full. There are enough clear-seeing, right-thinking people in Santa Barbara to bring this about here, even as such a civic atmosphere was brought about in Santa Fe. Here centered the cream of the old Spanish aristocracy of the beautiful days of the California that Was. The Patriarchal life of the days when Dana and Fremont came, had its highest development in this region. The old spirit, the old Pride, are still here, as nowhere else in the Golden State. Let the Old Families, the Los Alamos Club, the Community Arts, the artists—and you have several very important ones—the hotels, the thoughtful business men, the women's clubs, all classes and all persons who prefer the artistic and romantic and fine to mediocrity and banality, get together to save Santa Barbara! And what are the Sons and Daughters of the Golden West going to do about letting their heritage lapse—the Romance that is theirs become choked and destroyed by the commonplace and dull, their California made an annex to the Sucker State? If they ever had a crusade really worth all their filial devotion, I would say it is precisely this.

The worst curse that could fall on Santa Barbara would be the craze to get big. What's the great idea? Why big? Run down to Los Angeles and stay a few days. See that madhouse! You'd hate to live there! The selling of real estate is legal; it may even be made respectable. But it is only parasitic. It should never be allowed to dictate the character nor the size of your population nor the style of your buildings. It should thank God you let it live on you—and should not expect to direct you. But it has ruined many a town. Get a City Planning Commission of architects, artists and scholars. Get together, for a town that shall be a dream of beauty. Save every Landmark. I do not know that the old Adobe which was torn down for the new City Hall could artistically have been saved there, but I do know—for I examined it last July, and am competent in such work—that it could have been picked up and moved; and I do know that while no one will be proud of the City Hall 25 years from now, that adobe would have been worth more to the city every year than the City Hall cost.

Nothing is crazier, more vulgar, more unpardonable than to yield to the flivver-witted, near-sighted who know no better than to wish to make Santa Barbara big, Standardized, Vulgarized, Skyscrapering, Common—robbed of her Romance, her Character, the very Jewel of her Good Name. Nothing that is Ugly is Good. Lack of Sentiment is lack of Sense, and Bad Business.

I am no Visionary, but a hard-headed, hard-fisted graduated of the Frontier. If I have sometimes Dreamed—well, the Southwest Museum stands on its acropolis; the Old Missions of San Diego, Pala, San Juan Capistrano and San Fernando are still mighty monuments instead of mounds of dust; the Warner's Ranch Indians—the first Indians in our history to have that luck—are in a far better home than they were driven from—all because it was dreamed Practically. It took as much Sense as Sentiment, as much Business and bitter Hard Work. This is nothing to boast of—it just happened to be the kind of thing I like to do, just as some like to play golf or run for office. It is simply to indicate that these remarks are not those of a parlor reformer or empty theorist. As explorer, historian, student of architecture, of migrations, of peoples, for forty years, I have become convinced of certain infalible and inflexible laws. Beauty and sane Sentiment are Good Business, as well as good ethics. Carelessness, Ugliness, blind Materialism are Bad Business. The Ideal lasts longer than anything you can buy or sell or build. And Romance is the Greatest Riches of Any People.

By all that is fine and reverent and high—by every sentiment responsive to Beauty, to Faith, to Patriotism, and likewise by every lick of Plain Horse-Sense that is in you, "get together!" The Honor of Santa Barbara is in your hands—and do not fancy for a moment that her Good Name will stand, if you let the materialists strip her of her Romance and leave her nakedly Common. And more than that, the responsibility for all California is pretty much dropped down on your Barbareno shoulders! You hold the Last Trench of that California which has shone for centuries in song and story, which has fascinated the world and put a new sentiment and beauty in American life. So it is up to you both to save Santa Barbara Romantic, and save California's Romance in Santa Barbara.

A LITTLE ABOUT RELATIVITY

By FREDERICK H. SEARES
Mount Wilson Observatory

FOR four years magazines and newspapers have been filled with references to Einstein and relativity; but who among the public knows today what it is all about? And yet there is little difficulty in understanding what Einstein tried to do, and what indeed he accomplished. His method and technique—those are other matters, frankly difficult; not inherently difficult, perhaps, but rather because the ideas involved are so novel even to the trained investigator.



MAIN FRONT OF THE LIBRARY, MOUNT WILSON OBSERVATORY, PASADENA. MYRON HUNT AND H. G. CHAMBERS, ARCHITECTS.

Such expressions as "the train traveled sixty miles per hour," or, referring to the trans-continental mail flights, "the airplane averaged one hundred and twenty-five miles per hour" are common in every-day speech. Everyone knows the meaning to be that the train and the airplane moved at the rates specified *with respect to points of reference fixed on the earth.* The fact underlying the italized words is rarely stated explicitly. Usually there is no need for it; no one misunderstands or makes the mistake of supposing the motion was measured with respect to the sun or a distant star.

An ocean traveler takes his brisk walk about the deck at four miles per hour, proving it to himself by noting that he makes so many laps in such and such a time. Here the reference, again instinctive and natural, is to points fixed on the ship. Meanwhile, the ship makes her twenty knots or more, or say twenty-five miles per hour, with reference to the earth of course. Walking forward, the traveler may reflect that, momentarily at least, he is approaching his destination at the rate of twenty-nine miles per hour—the ship's speed plus his own speed with respect to the ship.

All this simply illustrates the fact that rate of motion, whether of trains and airplanes moving more or less in straight lines, or of bodies turning about axes like wheels or the earth spinning in space, is indefinite unless the object of reference, the earth or the ship or some other body, is designated or at least understood. Thinking of his morning's exercise, the traveler mentions one figure; of the end of the voyage, he gives you another. But so often is the reference object left to instinctive recognition that we sometimes forget its existence until confronted by some puzzle, like the old question: Does the moon rotate on its axis? And so, likewise, we often forget that at a given moment a body may be both *at rest and in motion at any rate whatever*, according to the reference object chosen. And yet this is at the root of what led to relativity, for the motion of a body with respect to one object may be simpler and more easily described than that referred to some other.

To use one of Einstein's own illustrations, a traveler on a moving train drops a stone out of the window. To him it seems to fall straight down until it strikes the embankment. To an observer on the ground it appears to move forward and downward in a graceful curve, landing well in advance of the point where it left the hand of the traveler. The traveler instinctively uses the train or himself as the reference object, while the wayside observer uses the earth. The straight-line path referred to the train is a simpler statement of what happens than the curve which expresses the motion with respect to the earth.

Thus it happens, in science as in everyday affairs, that we find ourselves choosing our reference objects (technically, frames of reference), which theoretically may be anything, for reasons of convenience and simplicity. The Greeks, in describing the motions of stars and planets, used the earth, thought of as fixed and not rotating on an axis. Eighteen hundred years later Copernicus showed that the description became much simpler when the sun was chosen as the reference object and the earth was supposed to rotate. Other discoveries, notably the laws of motion and the law of gravitation by Newton, emphasized the advantages and even the practical necessity of this choice. But for certain problems even the sun proved to be an inconvenient reference object and the

astronomer took refuge in the "fixed stars."

For each problem some one reference frame usually gives the simplest solution; but curiously enough the most important frame of all—most important because, referred to this fundamental or preferential frame, physical phenomena and the laws of nature have found their simplest statement—is not associated with any material object at all, but is one whose existence is implied by Newton's laws of motion. Strictly speaking, there is not *one* preferential frame, but an unlimited number, all having the same characteristics, however.

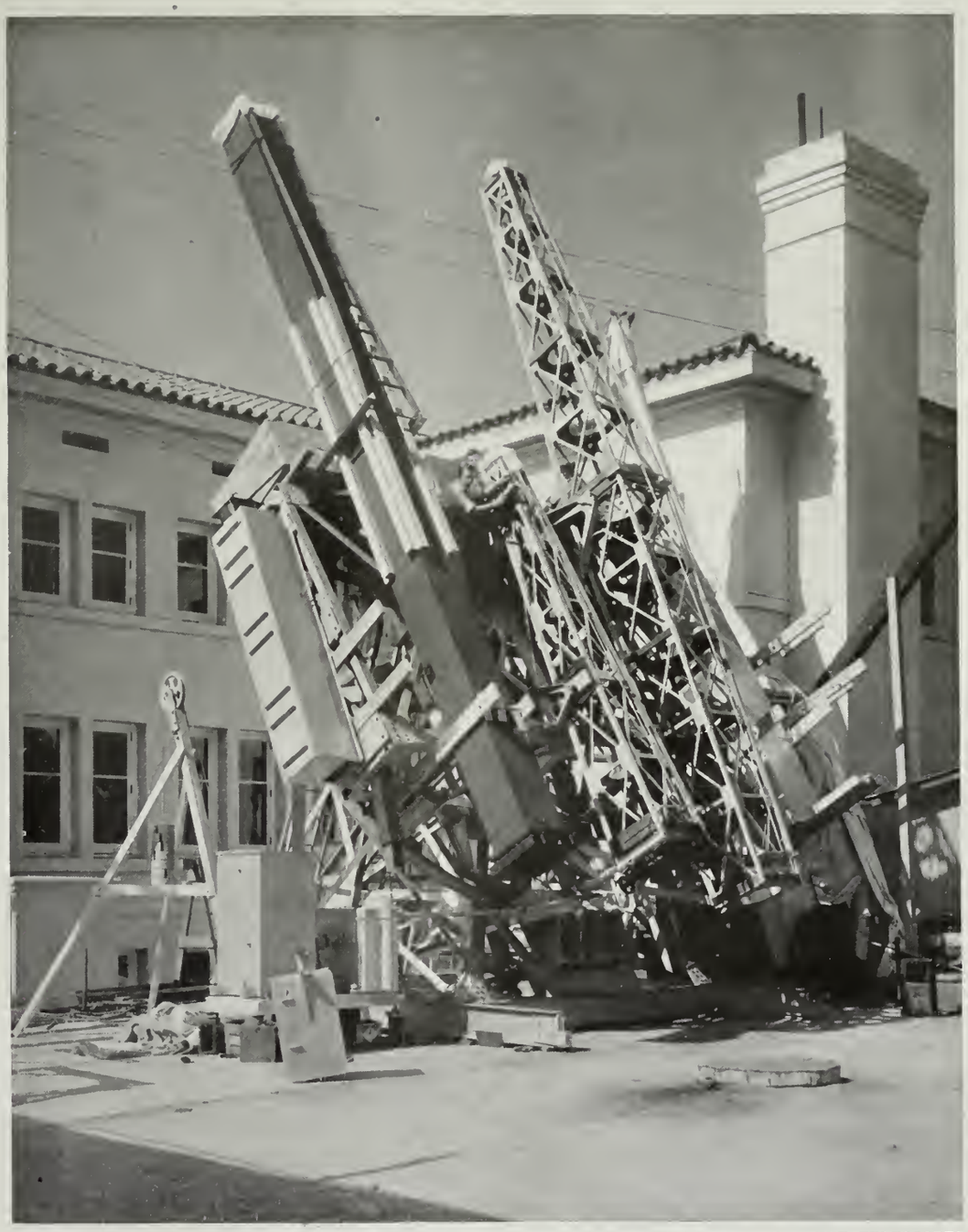
For a time the astronomer thought that a satisfactory frame of reference might be located in the stars, but he now knows that large groups of stars are moving with respect to other groups, and that the collection of stars as a whole may be rotating with respect to the "preferential frame." The physicist held that it might be associated with the ether, but every attempt to attach it to this elusive and immaterial medium, the most remarkable being the famous Michelson-Morley experiment, has failed; and the preferential reference frame remains only a definition, and in certain respects a vague definition at that.

As far as motions of rotation are concerned, the meaning of the definition of the preferential frame is easily illustrated. Whirling a stone in a sling, we feel a tug in the string. A fly wheel rotating fast enough bursts. The earth rotating on its axis is subjected to internal strains which can be measured in various ways and which show their influence in the slightly flattened form of the earth. An object in which there are no strains or tensions whatever, like those set up by rotation in the sling or the fly wheel, is said to be "fixed" or "at rest," as far as rotation goes, with respect to the preferential frame. If such a body existed, it could itself be used as the fundamental reference object. But none such is known. The vagueness of the definition appears when we consider straight-line motions. Then we find that the fundamental reference frame simply is not defined at all, in the sense that but one single frame satisfies the definition.

This is only part of the story, but enough to illustrate the curious situation in which we find ourselves. In the physical world we observe that objects move, but only with respect to other material objects. And yet the simplest description of these motions, or of natural phenomena in general, is arrived at only when we use a reference frame which has no connection, as far as we can learn, with any known object, and exists only as a definition.

Practically, this gives rise to no very serious difficulty, but to the philosophically minded it may present itself as an unsatisfactory state of affairs. And so it did to Einstein, who was led to ask, "Why must there be a preferential frame of reference? If the laws of nature are universal, why should they not have the same form and the same simplicity whatever the objects of reference? Is it possible that the preferential character of the fundamental frame has been artificially introduced by the manner in which science has developed?"

Every schoolboy knows that the theorems of geometry depend upon axioms or postulates whose validity cannot be established by proof. They are just accepted, some because they are "self-evident," which is another way of saying that they contradict no known experience; others are really definitions, used because it is convenient to do so. Now all physical science, like geometry, is based on certain fundamental principles or axioms or postulates, which are adopted because we must adopt something in order to make any progress at all. What we adopt is usually determined by experience, at least we take care that we adopt no principle obviously in conflict with experience; but it is a remarkable fact that there is large freedom of choice in the elements with which we start. And here, at the end of this account, we have the clue to what Einstein did. What precedes is rather in explanation of how he came to do it.



HERE THE MOUNTING SHOWN IN THIS MAGAZINE IN AUGUST HAS BEEN COVERED WITH THE TELESCOPES TO BE USED BY THE MOUNT WILSON ASTRONOMERS AT POINT LOMA DURING THE ECLIPSE ON SEPTEMBER 10. THE GREAT CAMERAS WERE PUT IN PLACE IN THIS POSITION BEHIND THE LIBRARY ON SANTA BARBARA STREET, PASADENA, AND HAVE NOW BEEN DISMANTLED AND SHIPPED TO POINT LOMA.

Choosing a different starting point, a different set of principles from those underlying the science of Newton and his successors, but using nothing that conflicts, as far as can be seen, with what is known of the physical world, Einstein succeeded in escaping the preferential reference frame hitherto necessary. The result is relativity, which, in a word, means that Einstein's formulation of the laws of nature is the same with respect to all systems of reference. Actually the word "relativity" connotes a great deal more, because everywhere in Einstein's analysis there is insistent emphasis on the relative character of phenomena, experience, fundamental concepts, and most important of all on the purely relative character of space and time. But the final result is that stated—a formulation of physical laws that is universally applicable.

As an intellectual achievement relativity is remarkable; but the possibility of such an achievement is even more remarkable. It regards the physical world from a viewpoint radically different from that hitherto held, one involving that strange intermingling of time and space which is so difficult to grasp. And yet when applied to the description of phenomena Einstein's formulation of physical laws leads to results which are numerically identical with those following from the older form of statement in all but a few critical cases. Even here the differences are so minute that only the most accurate measurements can detect them. In two of three cases actual tests favor relativity; the third case is unsettled. To those who proceed cautiously the question is open.

Meanwhile there are differences of opinion and more or less hot-worded controversy which is not altogether dispute about facts. Scientific men display as much human nature as other folks. Some of us at heart are conservatives, others progressives; but even the flexible minded have preferences, when preference is possible. For aside from the influence of habit and tradition there is an aesthetic quality in our conception of the world about us. Newton and Einstein, using different media and widely different technique, draw for us two pictures of the same object, differing slightly in detail. For the moment we cannot decide which is the more faithful representation. Some prefer one, some the other; it is largely a matter of appreciation.

But whatever the future may say about the accuracy of the drawing, we shall think none the less of Newton—his picture will always retain its beauty though we find it imperfect

in some detail; nor of the artistic skill of Einstein, whose achievement will always remain notable because he has taught us that the world can be pictured in such different ways.

But what about the truth? Isn't it truth that science seeks? Yes, but truth in science has its own special meaning, and often involves much of relativity itself. On the other hand, scientific truth is also an ideal, a limit, like those limits in the geometry book which we continually approach but never arrive at. And if one reads attentively the history of science he will probably conclude that in this sense neither Newton nor Einstein has said the last word.

CREATING A CALIFORNIA HOME

By MARY JOSEPHINE LUCAS

THE "Original Woman" has purchased a couple of acres of virgin soil in the suburb of a beautiful town on the Pacific Coast, a town which lies snugly nestled between hills and ocean—"sun-kissed, mountain girded, ocean washed and island guarded."

Having fully satisfied herself with travel, she has decided her one desire now is a home and she is going to devote the leisure of the next year in developing the project. She has made a particularly fortunate choice in securing her building site, for the land is really a hillside and possesses as a great asset many live oaks (*Q. Agrifolia*) and numerous boulders, "the playthings of giant forces," of every shape and size, lie heaped and scattered all about.

To the east one looks into a grove of fine eucalyptus trees which give forth gratis, on foggy days, a sweet and soothing fragrance—to the west the Santa Ynez mountains gently slope, apparently into the Pacific, and one has



A FEATHERY EUCALYPTUS GROVE WAS THERE AS BACKGROUND.



THE SUMMER HOUSE BEFORE THE VINES GREW UP.

at evening an unobstructed view of a sky gorgeous with sunset vagaries,—to the north a sweep of miles of these same mountains in all their fascinating kaleidoscopic colors, sometimes luculent gray, amethystine or ultramarine blue—always changing, while the irregular foothills, in their picturesque outlines, kneel in obeisance to the rugged and lofty range above and beyond them—to the south a charming country place, already in a state of perfection, adjoins and seems to hold out a smiling welcome to the newcomer.

The leisure at "Milady's" disposal enabled her to wander many days over her new acquisition, viewing it from all angles, selecting the salient points and formulating plans. Then she had built a large comfortable box bench, the seat of which lifts and the box holds all the garden tools, even the hose, the lid locks and thus all are as secure as though placed in an orthodox tool house. This useful bench, at present, in the absence of a more dignified structure bears the happy sobriquet of "My Country Seat." Next she had installed the water system with many faucet outlets, as she well knows the magic growth in California is not due to sunshine alone. She secured a good native gardener and with his advent transformation set in. "Vegas" uses the pick, waters and spades while "Milady" rakes, hoes, plants and plans.

Soon a dainty and graceful summer-house filled its appointed place. Even in the building of this she was unique. It is constructed in spider web fashion and up one post runs a water pipe ending at the center of the roof in a nozzle. When the faucet is turned on from some distance away, a beautiful spray of water shoots out in all directions and falls to moisten the lippia beneath and the surrounding foliage. This spray is to serve a double purpose, for she proposes to afford the children the sport of bathing-suit parties on warm days.

Not many people would think of laying a floor under their trees, but our "Original Woman" has had a pink concrete pavement, blocked in small squares, laid down under the wide spreading branches of a live oak. A circle is left around the tree for growing things and on the outer edge the pavement meets a crescent shaped garden planted in violets, at each point of the crescent is a large hydrangea in flower. Little paths of the concrete lead in between different massive boulders which are left with their growth of ferns and vines about them. This pink pavement has already been the foundation for much entertaining, our "Original Woman" having served afternoon teas and even a supper, had bridge parties and entertained her callers here, her friends preferring to see her in her embryo home environment rather than



THE AMAZING FIRST GROWTH OF A DAHLIA BORDER.

at the "Inn" in which she makes her headquarters.

The latest conception of this fertile mind is a pool which has all the earmarks of originality. Around and in between a number of bolders the gardener excavated the earth for a depth of several feet. When this was all cleared away it was built up around the edge with rocks and the whole cemented. It is most irregular and when filled with water might be in miniature a replica of one of the charming Adirondack lakes. It has little peninsulas, green with ivy and small plants, a tiny bay, made by a riven rock, shelters the lotus lilies, and in a fissure of another rock lie moored the water lilies. With the cement of the bottom of the pool has been mixed a blue fullers earth which gives the impression of a reflection of the placid mountains and cloudless blue of the sky above. The outer edge is planted in Kenilworth ivy and a few months more of vigorous growth will convert it into a thing of great beauty. A number of goldfish have already turned its charming depths into sparkling color.

A wall of native sandstone is rising to engirt the three free sides with an inside planting of feathery bamboo, and we have had glimpses of the accomplishment of about three months of leisurely labor. Rose bushes, dahlias, oleanders, orange and lemon, pepper and acacia trees and shrubs of many varieties are springing into new growth and blossoming into loveliness. Not alone has the aesthetic been considered. A space is allotted to vegetables and never perhaps did vegetable garden have a more beautiful setting. Down the full length of one side is a double row of gladioli in all the perfection of first bloom and at each end rows of very young orange trees, the eucalyptus grove making the background.

It is not difficult to picture, in perhaps a year from now, in this setting of great natural beauty combined with fascinating originality and well directed labor, a charming home gracing this hillside, for our "Original Woman" will by that time have chosen just the right style of architecture to fit in these harmonious surroundings.



THE NATURAL PLACE FOR A RECEPTION PAVEMENT IS UNDER A GREAT CALIFORNIA LIVE OAK.

TWO HOMES IN ONE ESTATE

W. S. HEBBARD, *Architect*
COOK *and* HALL, *Landscape Architects*

THE logic of having Architect and Landscape Architect plan in close consultation and co-operation is especially well illustrated in the developing of these two homes on a fourteen acre tract at Point Loma, California.

While each home is complete in itself, with a desirable sense of privacy, the aim of the designers has been to so locate the residences as to be complements of each other in the Landscape composition. Such complementary estates as this one are being planned on a large scale at the Palos Verdes Estates by a group of well-known architects and engineers.





RESIDENCE OF J. W. SEFTON, JR., POINT LOMA. RESIDENCE OF MRS. ERSKIN J. CAMPBELL IN THE DISTANCE. W. S. HEBBARD, ARCHITECT.

The formality in terrace and flower gardens, here gives way to naturalistic effects in large sweeping lawns informally planted with massed border plantations. The charm of winding drives overlooking open areas of well-kept lawn, with glimpses of distant views of both mountain and sea, adds to the interest and apparent size of the estate.

Mr. W. S. Hebbard, Architect, has planned the two delightful homes of Italian Architecture, arranged and adapted to our California climate; while Mr. W. D. Cook, of Cook and Hall, Landscape Architects, has planned the landscape development in full sympathy with the character of the architecture, and to the end, that each home may profit by the beauty of the other, while both share in the spirit of a large estate.

The Southwest Museum whose function is to record and preserve California and the rest of the southwest for posterity is this month taking a hand in the great work founded by Charles Lummis, by gathering into a public exhibition the work of our local and visiting landscape architects. The dates are announced in Southland Calendar's column; but it is to be hoped that this is but the beginning of a definite and concerted movement to develop our native advantages of hill and dale, canyon and mesa into an environment for our architecture which will be truly Californian and not borrowed from the East.

As Mr. Lummis emphasizes, we have filled this new and lovely land with contract built houses, lacking in individuality, reminiscent of the towns which have emptied themselves into this portion of the state during the last few years. No one can say that the contractors and builders have not striven manfully toward variety. They have followed the taste of the people in its development—but they have seldom called on the experts in their line, the architects, for facades or plans. It remains for more people to build their own houses. When contractors build whole rows and blocks of houses, the people may be sheltered quickly but the result is that which appears in our frontispiece, rows of similar houses built by contract labor back in the seventies, when San Francisco was growing as rapidly as Los Angeles is now.





THE NORMAL SCHOOL, SAN DIEGO, CALIFORNIA, W. S. HEBBARD AND IRVING J. GILL, ARCHITECTS. MR. W. S. HEBBARD, NOW LOCATED IN LOS ANGELES, WAS FOR YEARS PRACTICING HIS PROFESSION IN SAN DIEGO, WHERE HE BUILT NOT ONLY RESIDENCES AND COMMERCIAL BUILDINGS BUT THIS FINE CLASSICAL STATE NORMAL SCHOOL, AND, ASSOCIATED WITH MR. CARLETON M. WINSLOW, ONE OF SAN DIEGO'S BEAUTIFUL CHURCHES, WHICH WILL BE SHOWN IN A LATER NUMBER OF THIS MAGAZINE.

SOUTHLAND

To Arms! Californians, the Hun!

GREECE, through the centuries of her existence, developed the exquisite art shown by the combined skill of the Allied Architects Association in this month's cover plates. To all cultivated nations of her time and ours, these beautiful forms express her natural genius for working toward perfection; and Greece lives today, having conquered the world by her art. Greek art mastered the world and still lives because of the intensive study which was put into each curving line, each stately pillar, each delicate ornament. Divided into states whose origins differed, this ancient nation developed several distinct forms of constructive beauty in the several states. Each district strove with its rivals to perfect the column it had adopted and worked out. Doric or Corinthian, each became perfect in its way; each was symbolic of the peaceful industry of the skilled workmen of Greece.

Then came the Hun!

This time, the Roman cohorts, trained to conquer their world by force, smashed the beauty built up by centuries of patient, intelligent toil and made the more cultivated people slaves. From their slaves, the Greeks, Romans learned a higher civilization, which they developed industriously until their Huns, the Goths and the Vandals, descended upon them and laid low the wonderful system of law and organization developed by Rome, only to be absorbed by their conquered in the process of civilizing the savage world.

History so near to us is hard to analyze, but still one word carries our thought down to the present time in architectural parallel at least. Gothic, to us, is the symbol of all that beautiful architecture wrought out patiently to express the high spiritual and religious thought of the workers of centuries just passed. Perfected by architects and craftsmen, it expressed the French, the Italian, the British systems of built up, and beautifully designed religious faith.

Then came the Hun, thinking in his ignorance to conquer the civilized Christian world by force! Religion itself seemed shattered by the shock. Beautiful Rheims was typical. The town hall at Ypres was symbolical of what had happened to social fabric in the world. But now, as in the past, the conquering nation melts into the more civilized; those who would rule by force are scattered among the people they tried to destroy and learn the arts of life from them. Always has ignorance mastered superficially and been in its turn educated by the subtle forces working in the heart of the world.

California has a subtle beauty all her own. Californians absorb from babyhood this beauty. Loving it and giving it full homage, they grow wise in certain arts of life never attained by those ignorant of its spell. Even the foreigner from more rigorous climates feels the spell and comes in answer to its call.

Coming in hords they have thought in their ignorance that the way to attain California was to conquer it by force. The smoke of their guns has seemed to destroy her climate; the slime from their camps has covered her lovely brown hills!

"For what shall it profit a man if he gain the whole world and lose his own soul?"

So near are we, Californians, to the war now going on between ignorance and that which it seems to be annihilating, so desperately are we fighting to save that which we love, that we cannot now see what the end may be. But we may take heart of grace from what happened to Greek art. Still its beauty is in the world and still it speaks to civilization saying with Charles Lummis in his noble call to Santa Barbara, "Stand fast." Be true to that which you know and others will be mastered by the Truth. Noblesse Oblige, i. e., Those who know how are under obligation to teach the Hun of Ignorance in our midst. The spirit is mightier than the dollar of greed.

New England in the White House

WASHINGTON, the Capital of these United States, is at heart a city of the Old South. And California—to whom has come, on covered wagon, overland train, and middle-east train-de-luxe, the developed American from every state and section—can be glad to think that Southerners, our most intensive students of the art of doing things well, have dominance in the city most watched by foreigners. So too, may we be glad when our New England President choses a Southerner for private secretary.

Politics aside, when politics can be brushed aside, there are certain clear-cut characteristics of the American statesman which distance from the Capitol make it possible to differentiate as developed in different parts of the United States.

Californians, with the whole country, are glad that a New Englander of typical, definite character has the reins of our government, picked up so promptly after a great national loss, in his competent hands.

Somehow we feel that, as President Taft said of San Francisco, Mr. Coolidge "knows how."

Thus the clarion call of the mere politician urging the people to decide on our policy of doing business with Europe or not doing business with Europe, falls on deaf ears. With competent experts chosen for their proven qualifications, America's business with Europe will be carried on as necessity demands.

If we are Republicans believing in a representative government the constant appeal of our representatives to us to decide their problems for them becomes annoying and we look for some one who really knows the game of statesmanship.

Politician a statesman must be for there are many pitfalls to be avoided and the American people have learned to keep one eye on the Government even while they go about their own business of commerce, transportation, agriculture or art. But men who are merely politicians and have no penchant for government, are fast becoming interesting only as relics of a past age.

This country is too large and too busy to turn itself frequently into a general town meeting. New England has trained a type of American we all recognize and trust. What happened to that character as the tribe trekked through the Western Reserve, and mixed with the European colonies of Mittel-Amerika is not recorded in any book yet published; but now and then we find a pure-blooded native American with the known characteristics running true to form, and we rise up to pay him the deference due to plain horse sense in a public and important job.

The Octagon House

THE American Institute of Architects is of especial interest to California, which claims its new president this year, not only because of the great wave of interest in architecture as a profession which has arisen in this city, but also because the Allied Architects Association of Los Angeles has given certain of its funds to refurnish the main reception room of the historic Octagon House, the home of the Institute in Washington.

This is the first time recorded that any body of architects had the funds to devote to public or professional service. The reason the Los Angeles Association is able to come forward in this emergency and also to assist the local Architectural Club and its Ateliers in the building up of a great library for Los Angeles students of art, is because the individual members of the Association deny themselves the fee paid for their united work in designing, drafting and executing the plans for public work. A great fund potent for good architecture is therefore accumulating and the combined talent, skill and training of all the best men in the profession is offered to civic upbuilding at this time when Civic Los Angeles is still to be built.

The Octagon House is starred in the new American

OPINION

Guide Book, Rider's Washington, compiled under the general editorship of Fremont Rider by Dr. Frederic Taber Cooper and published in a series with New York City and Bermuda by Henry Holt and Company. A plan of the main floor of the building pictured below, shows the main floor composed of a circular vestibule in the tower and two great rectangular rooms filling wings on each side, and opening into a triangular stair hall between them back of the tower.



The material is red brick with trimmings of Aquia Creek sand stone.

This house, says Rider's Guide Book, is one of the most charming examples surviving of the 18th century type of Colonial town house. It was designed by William Thornton, in 1798, for Col. John Tayloe, a rich Virginian, and was finished in 1800.

George Washington, whose advice induced Col. Tayloe to build in Washington, took a keen interest in the Octagon House which until the death of Col. Tayloe was famous for its hospitality.

Within recent years it has been occupied and carefully restored by the American Institute of Architects.

"The visitor should note," says our guide book, "as an example of the careful workmanship of this house, that all of the work of this circular vestibule coincides with the circumference of the tower, the doors, window sash and glass all being made on the circle."

Charles Duchesne Blaney

THERE is a spot in the lovely valley of Santa Clara, the heart of California, which might be called a stronghold of all that California stands for in beauty and distinctive character.

Here Mr. and Mrs. Charles D. Blaney have built up through three decades of active response to every joyous feature of climate, environment and opportunity for service, an ideal California life.

Reticent as one may be to express in cold type those emotions of sorrow and bereavement which are inevitable at the passing of a trusted friend, the life of such a man as Charles D. Blaney becomes sanctified through his death —a noble model to be lifted up so that coming Californians may know and understand fully what life in California means.

Set among the native oaks and the orchards on sloping foothills above the undulating valley and looking north to San Francisco Bay, Bella Vista Rancho represents first, the finest type of country home, established with an intimate knowledge and deep-seated respect for the natural beauties characteristic of California.

Calling to their aid such Californians as Willis Polk, Bruce Porter, Ralph Stackpole; and rejoicing in every beautiful thing that the State from north to south has produced, Mr. and Mrs. Blaney express themselves, their sterling characteristics, their abounding friendliness and hospitality in this the most beautiful of native Californian houses, whose practical influence for righteousness extends to the very cross-roads parking place below them, and will do more to teach the home-builder how to live and serve in a California community than all the lectures, conferences, and conventions enthusiastic reformers could convene.

Others have told in memorial service, public press, and private conversation what Mr. Blaney's clear cut judgment, and effective service meant to his widespread clientele of friends, his community, his county and his state. No man's life could be more full of good works, no more thoroughgoing integrity was ever called into the service of this state. "How good and useful and brave he was!" said Bruce Porter at the gathering of life-long friends and neighbors in Saratoga last month. "In closing a review of a fruitful life," a writer in the Saratoga Star "acknowledges his personal obligation to both Mr. and Mrs. Blaney for their active, helpful sympathy when sickness and death came to his own household. He does this publicly because what they did was typical. That their home has been a center of social life in which the entire community has had a share is no more true than that it has been the center also from which a sympathetic, active interest has always gone out in time of trouble to neighbors and a host of friends. The sympathy is returned now to Mrs. Blaney in overowing measure."

Many will be the responses to this personal expression for "their works do follow them"; and the editor of this journal joins—with a very recent cause—in heartfelt emphasis on all that has been written and said in gratitude for inspiration and encouragement, in deep conviction that such a life and influence can never fail us or cease to exist.

The Kingdom of Heaven is Within You

By the late Martin Hope Sutton, of Reading, one of the founders of the great Seed Firm.

"This is the only way to know God. 'Be still, and know that I am God.' 'God is in His Holy Temple; let all the earth keep silence before him.'"

A SCORE of years ago, a friend placed in my hand a little book which became one of the turning points of my life. It was called "True Peace." It was an old mediæval message, and it had but one thought, and it was this—that God was waiting in the depths of my being to talk to me if I would only get still enough to hear His voice.

I thought this would be a very easy matter, and so I began to get still. But I had no sooner commenced than a perfect pandemonium of voices reached my ears, a thousand clamoring notes from without and within, until I could hear nothing but their noise and din. Some of them were my own voice, some of them were my own questions, some of them were my own cares, some of them were my very prayers, but God said, "Be still." And as I listened and slowly learned to obey, and shut my ears to every sound, I found after a while that when the other voices ceased, or I ceased to hear them, there was a still, small voice in the depths of my being that began to speak with an inexpressible tenderness, power and comfort. As I listened, it became to me the voice of prayer, and the voice of wisdom, and the voice of duty, and I did not need to think so hard, or pray so hard, or trust so hard, but that "still small voice" of the Holy Spirit in my heart was God's prayer in my secret soul, was God's answer to all my questions, was God's life and strength for soul and body, and became the substance of all knowledge, and all prayer, and all blessing; for it was the living God Himself as my life and my all.

We cannot go through life strong and fresh on constant express trains; but we must have quiet hours, secret places of the Most High, times of waiting upon the Lord, when we renew our strength, and learn to mount up on wings as eagles, and then come back to run and not be weary, and to walk and not faint.

OUR OUT DOOR AUDITORIUMS

Hollywood Bowl Concerts
The Pilgrimage Play and The Coliseum



"Now go we to Jerusalem." One of the most beautiful scenes in the Pilgrimage Play.



Emil Oberhoffer, conductor of the Bowl Orchestra, and Mrs. Gertrude Ross, composer of the music for the Pilgrimage Play.

THE WAYFARER

By Merle Armitage

PAGEANTRY is to be revived on a tremendous scale when The Wayfarer is given at the Los Angeles Coliscum September 8th to 15th. This form of drama is as old as the Greeks, who made great use of it, and the history of civilization records literally thousands of pageants, it being the chief form of expression, on a large scale, of the older nations of culture. The great growth of interest in religion, the wave of metaphysical thought which is evidenced on every hand in these modern times, is directly responsible for The Wayfarer, which was first produced in Columbus, Ohio, in 1919. As first conceived, it was to carry a message of assurance and confidence to a world shaken and torn, and left doubting and dazed by the great conflict which had razed two great continents, and which involved most of the civilized world. So great was its message, and so far reaching its underlying truth, that it fairly burst, a full and almost perfect vehicle for a great idea, on a nation highly receptive to its story, and its influence. It could not close, as do most pageants, after a few performances and a fair success. It had to live, because of the classic aspect which it had assumed in such short time, to be seen by other thousands in other cities. The Wayfarer was taken to New York, where for five weeks it held sway in the huge Madison Square Garden. It is safe to say that nothing in the way of a theatrical entertainment has ever had such a successful New York engagement. Seating more than fifteen thousand, Madison Square Garden was packed at each performance, and thousands who were drawn to The Wayfarer by glowing accounts of its appeal, were unable to gain admittance. Seattle next financed performances of The Wayfarer, and the effect of its success there was of the most revolutionary character . The city was in a chaotic state, following the removal of the great Ship Yards, and the resultant labor trouble. The Wayfarer did more to restore confidence, inspire courage, and cement a spirit of community effort and co-operation, according to statements of residents of that city, than any other agency. Los Angeles is an ideal place for the production to remain permanently. Here is a climatic condition, making positive the performances of this great out-of-door spectacle, which obtains in no other American city. Here are the thousands of pilgrims, of tourists, of wayfarers, if you please, from all parts of the world. And here is a coliseum, with a seating capacity adequate for its needs, in the very heart of the heavily populated district of Southern California.



A distinctive grouping from The Wayfarer, presented in the Coliseum, Los Angeles, September 8 to 15. The officers and guarantors are representative of the best citizenship in the Southland, and the purpose is a high one, to produce this magnificent pageant-drama that all may hear and see

THE two outstanding artistic interests during the summer in Southern California have been the Pilgrimage Play and the concerts in the Hollywood Bowl, both the outgrowth of the vision of women, and the development of the vision through the enthusiasm and energy of these women, their friends and supporters.

Christine Wetherill Stevenson, convinced that the world had reached a point of not only needing but demanding a religion of love, and feeling that this love in the teachings of Christ could be brought closer to all of us by an impressive presentation of these successive incidents of his life, wrought out the Pilgrimage Play.

This play, now completing the fourth annual season, is a wonderful portrayal of the world's greatest story, and is staged in an ideally beautiful setting in the Hollywood hills. Much of the truth, the utter simplicity of the beauty of the life of the Master, would have been lost within four walls or under the roof of any theatre. But the very hills in their eternal steadfastness give the background for the truth of the ages, the stars, the rising and waning moon add a touch of ethereal beauty demanded by a story so wound around the heartstrings of humanity, while the drifting vapors of the night soften and enclose the beauty and hold it even closer to the struggling soul.

It is highly probable that only a limited number of the thousands and thousands who enjoyed the concerts in the Bowl during both the first and second seasons listened with the concentration necessary to follow and assimilate all the gradations of meaning of the various symphonies but it is evident to any attendant of the concerts that people do go to hear the music, and it is impossible to attend even one performance without being impressed by the solemnity, the reverence shown for the beauty of the music and the setting provided.



THE "BOWL" IN THE HOLLYWOOD HILLS, WHERE SYMPHONY CONCERTS HAVE BEEN GIVEN THROUGH TWO SEASONS UNDER THE STARS. AND OF WHICH OSSIP GABRILOWTSCH SAID, "THE UNIFIED EFFECT OF THE ORCHESTRA IS MARVELOUS AND THE ACOUSTICS ARE AMAZING. EVERY CITY SHOULD COPY LOS ANGELES IN GIVING MUSIC TO THE PEOPLE."

Music is supposed to wield a hypnotic influence in its revelations of new depths and beauties but too frequently the result obtained is far from hypnotic, as is evidenced by the creaking of chairs and rustling of programs, which mars many a symphony concert. This is never the case in the Bowl, when the lights are dimmed it is hard to realize you are not alone under the stars. The many inimitable and persuasive night sounds, which so intrigue the imagination aid some of us in the translation of the music as the symphony proceeds, and weaves bits of history and romance into the notes, which may not have been the intention of the composer but which it pleases us to think he would approve.

The Bowl concerts had their inception in the mind of Mrs. J. J. Carter, and their accomplishment is due to the prodigious amount of work done by her in interesting sponsors and helpers in her plan.

AROUND AND ABOUT THE BILTMORE

By ELLEN LEECH

After a visit to the new Los Angeles Biltmore, which opens October second, the statement of Herman Sachs that American architecture lacks life comes with something of a shock. Certainly if Mr. Sachs means by life, color, that surely is found in good measure. This is not intended as a refutation of the statement, nor as a brief for the architects, but is an invitation to all who may lean to this opinion to vsit the hotel for themselves and revel in the color there revealed. The high note of the ornamentation is Spanish and while all the color is toned to a rich mellowness it is color of the most entrancing kind. The key to the attractiveness of the hotel is held, possibly, in the word mellow, there is nothing glaring in either the exterior or the interior, the coloring is that of the old world art, soft and persuasive.

In this same key the new Biltmore will furnish another center for the downtown entertaining, just as the Galeria Real runs directly through the building so the various functions held here through the winter will permeate the history of the social life in Los Angeles.



THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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OFFICE OF THE CLUB, 818 SANTEE STREET.

DISABLED VETERANS

Of the three hundred and fifty Disabled Veterans being trained at the Southern Branch, University of California, some sixty-five had objectives related to architecture. The University has been in the throes of a controversy with the United States Veterans' Bureau for the past six months over what constituted and what did not constitute a legitimate course in the various objectives for which the veterans were being trained. President Campbell of the University finally became disgusted with the constant bickering with the Twelfth District Veterans' Bureau executives and withdrew from the Bureau all of the facilities of the University. The University stand was that it could not maintain its self-respect and give to the Veterans the third rate shortened courses which the Veterans Bureau demanded. The local office of the Bureau is now transferring these three hundred Disabled Veterans to other schools. As there is no school which has architectural work organized along the particular lines that the Bureau demands, the sixty-five Disabled Veteran architectural students are to be placed in architects' offices in Los Angeles. Here they will continue on the government payroll until their education has been completed.

Five men have completed the entire architectural course at the Southern Branch, which combined theory with office practice, and have been placed in Los Angeles offices at beginning salaries ranging from thirty-five to fifty dollars per week. Of the sixty remaining students, more than half have had less than a year and a half of training. A great part of this training has been theoretical grounding. These men particularly will require personal attention from the architects in whose offices they are placed. All of the Disabled Veterans concerned are members of the Architectural Club of Los Angeles and it is certainly the Club's solemn duty to see that they are not placed in offices where their services will be commercialized and where they will be taught nothing.

That such an obvious injustice can be perpetrated against disabled veterans as is now taking place here in Los Angeles is almost unbelievable. The full details of the entire case have been placed before those who should be most interested in getting justice for these war veterans, but the war is over. Who cares about the disabled men?

CITY HALL

As far as the proper method employed in the selection of architects for public work is concerned, the city of Los Angeles is some forty years behind the times. Architectural commissions are sold to the lowest bidder precisely as are contracts for buildings where that which is for sale is entirely controlled by the city as the buyer. If the mayor of Los Angeles should be stricken with paralysis and if it were the duty of the City Council to select a doctor for him surely they would not peddle this commission for professional services to the cheapest bidder; they would know full well that that sort of individual in the medical profession would undoubtedly be a quack. Why is it then that a similar attitude exists in the City Hall in the matter of architectural professional services?

Is the Architectural Club of Los Angeles going to stand idly by and see this sort of thing continue? Fresh in our minds is the memory of the recent bidding for the new Los Angeles Public Library building, where the bids ranged from three to eight per cent. Fortunately, the Library Board was awake to the situation—but think what might have happened! If Los Angeles is ever to be a real metropolis, its civic administrators must be made to realize that art isn't sold over the bargain counter. It must be shown that the greatest cities in the country, Chicago and New York and others, have reaped bitter experiences in doing business this way and have discarded obsolete practices with splendid results.

We are now just beginning our Civic Center group and what is put in it will remain for hundreds of years. The responsibility that is certainly ours is not therefore to please solely ourselves but those who will follow us. What are we going to do?

UNIVERSITY OF SOUTHERN CALIFORNIA

With the discontinuance of the course in architecture for Disabled Veterans at the Southern Branch, University of California, came the dropping of the entire course in architecture at the Southern Branch. The state legislature has finally granted sufficient funds to the Southern Branch to allow it to organize its third and fourth years in the Letters and Science Course, but as yet no professional courses of any nature whatsoever have been financed by the University nor has it endeavored to compete with the Berkeley Architectural Course. Such professional architectural subjects as were taught as a part of the Disabled Veterans' Architectural Course were made available to regular students in architecture, of whom there were about fifty. As the legislature will not meet for another two years, no further assistance to a professional school can be looked forward to and so long as the management of the University emanates from Berkeley, a school in architecture at the Branch will probably be a very uncertain thing for many years to come. This means that, as a club, we should get behind the course in architecture at the University of Southern California and do all within our power to assist it.

The University of Southern California department of architecture will have on its staff for the coming year Mr. Carlton Monroe Winslow, Mr. Sumner Spaulding, Mr. G. Lawrence Ott, and Mr. Kenneth Carpenter, in addition to the regular faculty members. None of these names need any introduction to the architectural profession of Los Angeles and should in themselves guarantee a successful year for the department which will continue under the guidance of Professor Weatherhead, who has most successfully directed and developed the department for the past five years.

SMALL HOUSE COMPETITIONS

At the request of the Architectural Club the Los Angeles Examiner is going to hold a competition for a five thousand dollar house, for which it will award prizes of $500, $300, and $150 respectively, and several $25 prizes. A committee consisting of Messrs. David Allison, Harwood Hewitt, Reginald Johnson, Donald Parkinson, Sumner Spaulding, and the president of the Club has been selected to write the program and to settle the rules for the competition which will probably be announced in the Examiner early this month.

Great interest exists in the Club in the Small House Competition now taking place under the auspices of the Santa Barbara Art Association and at least sixty of the club members are participating. At the request of Mr. Winslow, the president has selected Messrs. Pierpont Davis, Sumner Spaulding, and Jess Stanton to serve on the jury, which probably will have rendered the decision before this bulletin goes to print.

A CLUB OUTING

There are some who feel that this rapidly growing club would be benefitted by an outing, with wives, kiddies and sweethearts included.

This is open to debate. Let the pros open the subject. The antis will come back strong.

With many new members an outing would certainly enable us all to get acquainted. There is nothing like a picnic, with a meal *al fresco*, bugs, mosquitos, et al, to get people acquainted.

Shall it he a stag party or not? On with the debate.

THE CLUB QUARTERS

During the summer, when the fortunate, like our president, slip away for a vacation, and the others stay and enjoy our balmy evenings, those who are downtown should get into the habit of spending an occasional evening in our library, getting acquainted with our new books.

A little music would help the club. We have many modest members with good voices. Can not some energetic soul gather together a few voices and surprise us at a meeting with some glees? A few choice habitues of the club quarters who could start a song on a fine summer evening would attract many bachelors who live in the downtown section and soon our quarters would become a forum of architectural discussion and good fellowship.

Do not let us neglect the possibilities of our rooms.

Once a nucleus of members starts using the rooms, donations of pictures, fine drawings by famous draughtsmen, bits of sculpture and so forth will be forthcoming. We have a wonderful drawing by Mr. Carpenter and there are others we should have.

Let us not forget the generous donations to the library by Mr. Edward B. Butler of Pasadena. Can't some of us do likewise? There are many books in the library with good reading matter as well as the pictures, and we must read architectural books all the rest of our lives to ever become good architects, if we live long enough.

THE BOLCHEVICI

In the early days of the club every meeting was enlivened by suggestions and some sprightly debate. The most ardent debaters came to be called "the Bolshevici." Where are they? We miss their sparkle and pep. Even if they sometimes did not persuade us, they showed a healthy eagerness for truth and our meetings certainly were lively.

Is the club so perfect and going so smoothly that no one wants to suggest anything? Perhaps we should insert a place in the order of business called "Bolshevici Debating."

Let us hear from them.

STUDIO VISITS

Suggestions are requested from those who are posted, as to when and where there are interesting sets which the club members should visit.

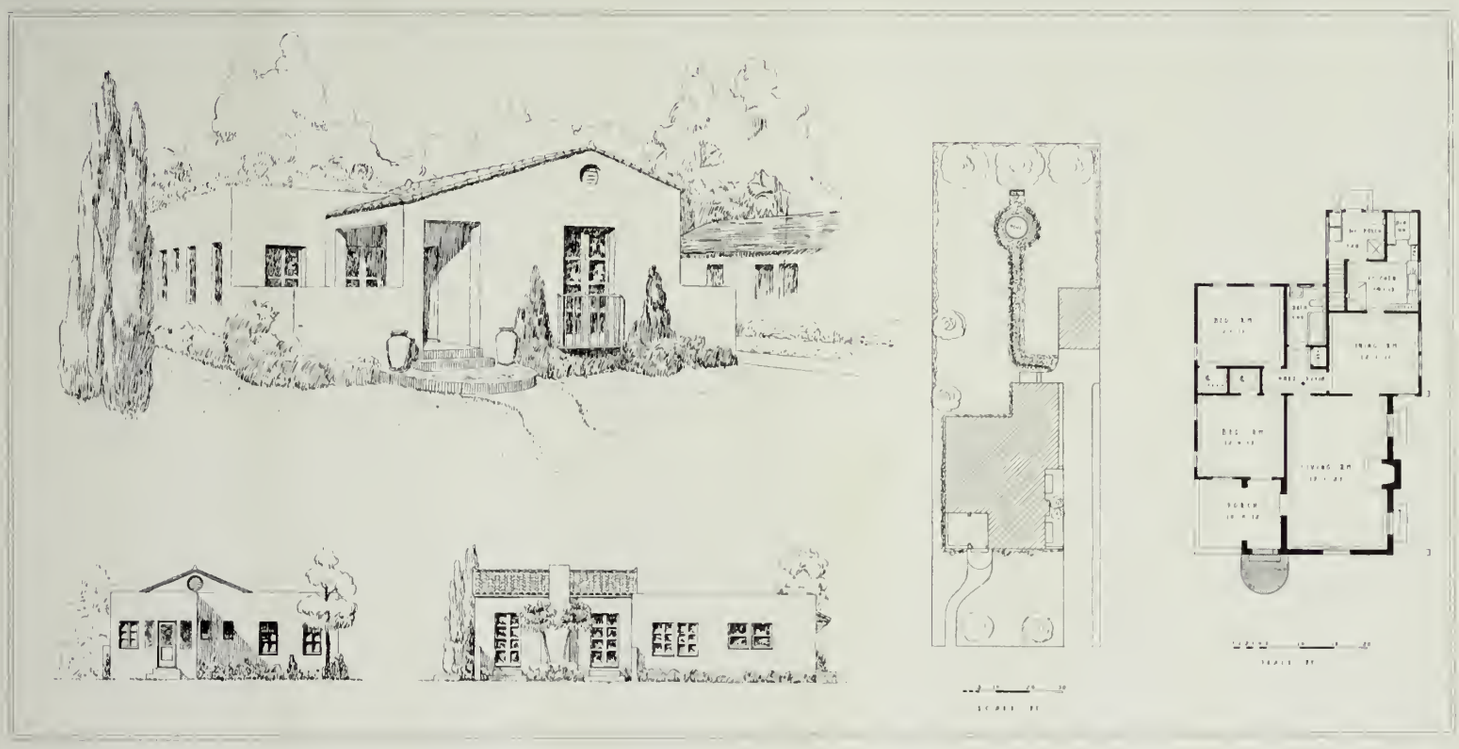
An expression of opinion is also requested as to whether these visits to the motion picture studios, new examples of architecture, and so forth, are popular.

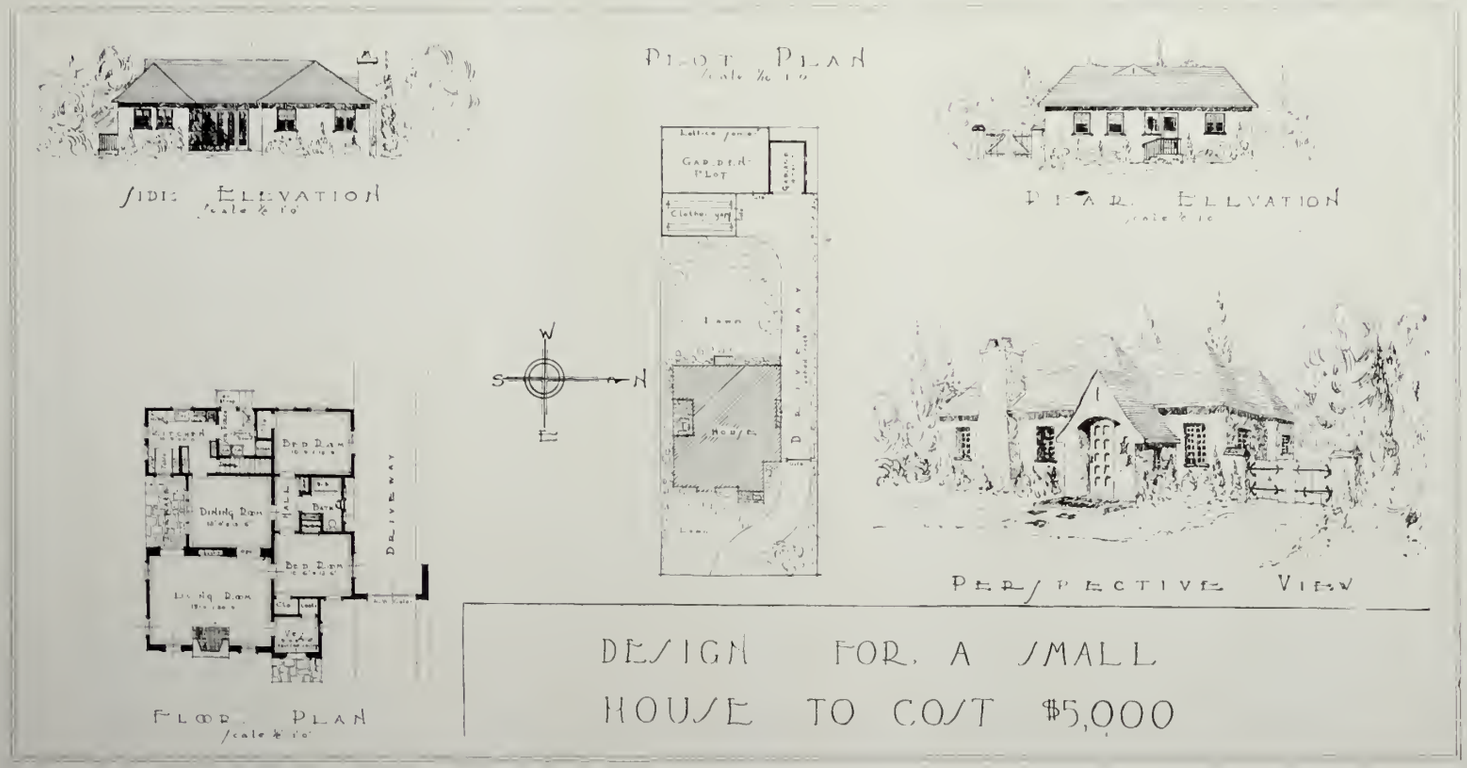
Let us hear from somebody at the next meeting.

Don't leave it to George.

SMALL HOUSE BUREAU PLANS No. 7 AND No. 8

CONTINUATION OF THE FIRST COMPETITION A. C. L. A.





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ARCHITECTURAL DETAIL

Schultze and Weaver, Architects
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RECENT BOOKS—REVIEWS

By E. M. Greeves Carpenter

The World Crisis
by Winston S. Churchill
Price $6.50.
(Charles Scribner's Sons)

Mr. Winston Churchill proved himself a very worthy son of his father, Randolph Churchill, by the wholehearted and enthusiastic spirit he manifested while bearing the tremendous burden of office as First Lord of the Admiralty of Great Britain, both before and during the late war. This spirit is inevitably reflected in his history of the events that took place in those fateful times, although his work is characterized by a most commendable lack of self-assertiveness, which he is yet able to reconcile with due recognition of the dignity of his position. His book, or rather this first volume of it, gives a clear and detailed explanation of the real and long-standing *casus belli*, although he is very generous and broadminded in his attitude that no individual was exclusively responsible for the war or its causes. Indeed, he does not hesitate to disprove more than one popular delusion current during those difficult days, and perhaps the most reassuring and convincing claim he proves is that of Great Britain's preparedness for war, built up through many anxious years of guard and counter-guard by those in authority. Many of the descriptions of the manoeuvres of both the British fleet and the army are truly inspiring, yet refreshingly free from the tinsel glamor of war. Early in this history Mr. Churchill makes appreciative recognition of the chivalrous spirit that prompted so many individual Americans to offer themselves to the Allied cause, long before this country as a whole saw fit to espouse it officially; and throughout the book he proves that he never under-estimated the value of the individual, as opposed to the masses, and gives ungrudging honor where honor is due. Apart from its unquestionable value to the student, this history offers fascinating reading to all. While the gravity and scope of the subject called forth Mr. Churchill's evident literary ability, it is lightened by a discriminating vein of humor, untainted by bitterness or rancor. It will undoubtedly take a high place among the few really authentic accounts of the World War.

Man's Prehistoric Past
by Harris H. Wilder, Ph. D.
(The MacMillan Company)

Although dealing with a subject primarily of appeal to the student and the specialist, this book will be of wide general interest on account of its timely appearance at a period when public enthusiasm has been aroused by the recent archaeological discoveries in Egypt. While treating mainly of historic and prehistoric discoveries in America, other data concerning similar findings in various parts of Europe have been gathered. The entire work is concisely and authoritatively written, and is very well illustrated.

The Ballad of St. Barbara
and Other Verses
by G. K. Chesterton
(G. P. Putnam's Sons)

To say that in these poems Mr. Chesterton is true to his own finest characteristics may seem distinctly trite, but to those familiar with his inimitable qualities, both as writer and philosopher, the statement will be realized as high praise. It is impossible to do adequate justice, in a small space, to the many and varied subjects which form the themes of these songs, but one outstanding feature which is common to them all, is the author's great-hearted and patient proof of his "love of little things."

Poems About Birds
H. J. Massingham
(E. P. Dutton & Company)

The charm of every age, from mediaeval to present times, and of every type of the countryside, permeates each page of this delightful anthology. The songs of the birds extolled therein form imaginary music set to every poem, and the poems themselves cover a wide range, from the quaint and blithe, spontaneous style of Dan Chaucer's day, to the literal and somewhat self-conscious, moralizing tone of modern poetry. It is an excellent addition to the shelves of the nature enthusiast and of the poetry-lover, and in it each will find the deep attraction of the other's predilection.

Swinging Lanterns
by Elizabeth Crump Enders
(D. Appleton & Company)

This is a delightful account of the authoress's rambles in China, written in an entertaining, conversational style, quite free from the faintest hint of the stereotyped guide-book. The customs and ceremonies of the Chinese people are sympathetically and vividly described, and the whole book is redolent with the elusive, but unescapable atmosphere and glamor of the Far East. The many excellent illustrations call for particular notice on account of their wide range of subjects and clearness of detail.

NEW FICTION

PUTTER PERKINS, by Kenneth Brown, (Houghton Mifflin Co.), price $1.50, is a story of infectious and tonic humor, and while it would never make a golfer, it will certainly afford much amusement both to golfers and others.

LONELY FURROW, by Maud Diver, (Houghton Mifflin Co.), price $2.50, is an excellent novel of love, misunderstandings and fatalities in that fascinating atmosphere of Anglo-Indian life which Miss Diver knows so well, and which she depicts with such convincing realism.

GENEVRA'S MONEY, by E. V. Lucas, (George H. Doran Co.), is an amusing tale of a gentle and cheery soul charged with the distribution of his departed wife's fortune among her most deserving relatives. His well-meant but often frustrated, efforts to find and assist them take him to many parts of Europe, but during his wanderings Mr. Lucas gives him time to entertain us with delightful descriptions of the places he visits, and to surprise us with the clever little *bons mots* and reflections he has neatly tucked into every chapter.

THE TEMPTRESS, by Vicente Blasco Ibanez, (E .P. Dutton & Co.), is a clever translation, by Leo Ongley, of a story of a modern adventuress transplanted from her superficial Paris life, to the harsh realities of pioneer existence in Patagonia. The Circean whims and wiles by which she brings about the destruction of strong men and of the works of their hands, create an enthralling tale. While "The Temptress" may not perhaps be numbered among the highest achievements of the author of "The Four Horsemen of the Apocalypse," it is a very readable and well-drawn book.

BREAD, by Charles G. Norris, (E. P. Dutton & Co.), is a very vivid reflection of one of the most outstanding problems of the present day. It relentlessly sets forth and weighs the pros and cons of the situation in which the woman in business finds herself today. Ultimately it seems to be an indictment of the modern developments that have enabled or forced women to abandon the narrow path of lifelong domesticity. It is undoubtedly a provocative novel, and while it is certain to meet with widespread disagreement, as well as with serious approval, it is very safe to prophesy that none who read it will be able to ignore its significant import.

OVER THE FOOTLIGHTS, by Stephen Leacock, (Dodd, Mead & Co.), is a collection of good-humoredly satirical, fictitious examples of the histrionic performances, both amateur and professional, of the last and the present centuries. They discuss many types of drama, and all provide the excellent diversion characteristic of Mr. Leacock's irresistible wit.

Murdo, a collection of short stories by Konrad Bercovici
(Boni and Liveright)

Konrad Bercovici is one of the foremost of present day short story writers, and one inimitable. His stories are all concerned with gypsy lore, and portray the abandonment and emotionalism of true gypsy life. At present Mr. Bercovici is living in southern California, but he has spent a great deal of his life among the gypsies, living with them, assimilating their superstitions, and learning their secrets. By this close contact with his subjects, he is able to create stories unlike all others dealing with gypsy life. This collection of tales is named for the best of them "The Death of Murdo," which was chosen by Edward J. O'Brien to be included in his "Collection of the Best Short Stories of 1922."

Brita R. Bowen

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CALIFORNIA HOMES AND

BRIDLE PATHS ALONG THE HOLLYWOOD HILLS

FAR up the slopes of the Santa Monica Mountains once roamed the mastodon and the saber-toothed tiger, but with the opening of the Mullholland Highway, purring motor cars will succeed the wildcats, while high stepping, prancing mounts will carry their riders along the former haunts of the wild things of the hills.

The dream of a scenic drive following the crest of the Santa Monica Mountains from Griffith Park to Calabasas, a distance of about twenty-five miles, is about to become a reality in the construction of the Mulholland Highway, paralleling Ventura Boulevard.



The plans for the Highway provide a generous bridle-path, which is one of the interesting points in connection with the highway, indicating as it does the increasing interest in the horse, in riding as a sport, and the rapid organization of riding clubs throughout the Southland. Several of the country clubs now provide stables for the horses of the members, and a hunt breakfast or luncheon is frequently arranged for the guests by the different hotels.

GARDENING MANUAL

THE CALIFORNIA GARDEN III

By ALLISON WOODMAN
BERKELEY, CALIFORNIA

IN grouping trees and shrubs in the California garden attention must be paid to the different shapes and varying heights of individual specimens. Remembering that some forms appear to best advantage when planted separately, such trees and shrubs having the same general contour or outline, and blending in foliage, should usually be planted in mass. Occasionally, for the sake of pleasing contrast, a tree or shrub, different from the rest in habit and foliage, but not clashing, may be introduced. They should be so placed, with low shrubs in the foreground and taller shrubs or trees in the rear, as to give the most grace.



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Looking across the terrace of the Hollywood Country Club to the fairway—adjoining Hollywood Country Club Subdivision

Hollywood Country Club Subdivision

The borders of the shrubbery groups should also be given proper consideration; a flowing, sinuous line is usually much more pleasing than a straight, stiff line, although formal settings sometimes require straight lines. Do not plant specimens so closely together as to prevent some natural expansion, although certain forms will permit close crowding. Here again a knowledge of the habits of growth of different species is necessary. The planting of perennials, with flowers of bright hues, has much to commend it.

In a paper of this character, it would take too long to enumerate and describe the great bulk of trees, shrubs and plants, which could be utilized in planting schemes. However, I shall endeavor to discuss a few of the more prominent and best species, especially evergreens, with some suggestions for their proper placement.

Many of the berried shrubs are very beautiful, both in fruit and in flower. The many Cotoneasters and Pyracanthas (Evergreen Hawthorn), closely allied to the Crataegus Hawthorn, and natives of the Orient, with white or pinkish sweet-scented flowers, and orange-yellowish red or scarlet berries, are excellent for securing spring, summer and winter flower and berry effects. The Pyracanthas do not vary greatly in height, but the Cotoneasters vary from the dwarf C. microphylla, excellent for rockeries and in corners of walks, with tiny leaves and a great profusion of white flowers, followed by purplish red berries, to C. frigida, a very vigorous species, with large clusters of white flowers, followed by scarlet berries. Excellent group effects can be obtained by noting the varying heights of different species of Pyracantha and Cotoneaster, and grouping them accordingly. Some of the best species include: P. crenulata, P. augustifolia, P. coccinea, C. pannosa, P. horizontalis (a low form), C augustifolia, C. nepalensis.

A genus of shrubs represented by Berberis (Barberry) looks well when grouped with Cotoneastern. One of the prettiest species is Berberis darwini, Chili, with drooping branches, leaves, turning to shades of red in the fall, and short, tubular, golden yellow flowers in clusters, followed by large blue or purplish berries. B. ilicifolia is similar to the above, while B. Stenophylla, a Garden hybrid, is a shrub with slender, arching branches and spiny leaves, dark green above, silvery beneath. Other species, including the dainty B. Wilsoni, are recent introductions.

The Brooms, represented by species of Cytisus, Genista and Spartium junceum (Spanish Broom), are excellent for giving body to groups, and for supplying continuous bloom. The Portugal Broom (C. albus), a small shrub, is literally a mass of bloom in spring. Another spring bloomer is the Bridal Veil (G. monosperma), with drooping, silvery, almost leafless branches, and white flowers. Summer bloomers include: the Scotch Broom (C. scoparius); and C. canariensis, both with clear yellow blossoms; C. scoparius andreanus, a variety of the Scotch Broom with mahogany yellow flowers. A diminutive little shrub, appearing to advantage when placed in front of some of the Brooms, is Coronilla glauca, with fine, glaucus foliage, similar to that of the Scotch Broom, and deep golden yellow flowers, arranged in little coronets.

The splendid Heaths or Ericas, with tiny leaves and bell-like flowers, which must not be confused with the Scotch Heather (Calluna vulgaris), are worthy of first consideration in any plantings. Of medium or low growth, they are especially suited to the Bay Region, and to the Los Angeles district and are particularly desirable because of the winter-blooming habit of some of the species. The symmetrical, globular Mediterranean Heath (E. mediterranea), with dark green foliage and tiny pink flowers, is probably the best-known and most popular of the Heaths.

(Continued in October)



THE CALIFORNIA CO-OPERATIVE ELECTRICAL CAMPAIGN HAS FITTED UP A NUMBER OF KITCHENS WHICH SHOW IN EXPERT FASHION WHAT CAN BE DONE TO ORGANIZE HOUSEKEEPING. MRS. HELEN GRAHAME WILL SPEAK ON THIS SUBJECT BEFORE WOMAN'S CLUBS IF ADDRESSED IN CARE OF THIS JOURNAL, PASADENA.

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THE POSSIBILITIES OF ART IN TERRA COTTA

By MARTHA VAN METER

"Earth I am, et is most trwe, desdan me not for so ar you."—From an old platter.

IT was only on an errand that I went there, to the Italian Terra Cotta Works, but I was left some minutes in the display room alone, and the spell of it fascinated me. There were Greek urns, Italian bas-reliefs, Hebrew jugs, Indian bowls, to say nothing of charming old Egyptian seats and quaint sun dials.

When the man in charge returned I told him that his things were truly beautiful, for I had found in them something of the reflected grandeur and glory of Greece and Rome; the charm of the Holy Land and the far distant triumph of Egypt. I asked him to tell me a little of his work, how the terra cotta was made. His eyes lit up, for he was pleased to speak of what he loved and he was one of those rare people who love their work. We walked down a dark hall and into a work room, where a potter was turning a bowl on a kick wheel. The potter at his potter's wheel is almost as old as time itself. He worked carefully with infinite pains. As we left this room to see the kiln the man told me quite simply the story of a piece of terra cotta.



IN THE TROPICO POTTERIES — PREPARING MODELS IN CLAY, AFTER THE DESIGNS BY THE ARCHITECT OF ONE OF THE BUSINESS HOUSES OF LOS ANGELES, CALIFORNIA.

The clay used was from Alberhill in Riverside county. This clay must first be "milled" until it is soft and powdery. This is then mixed with water, a process called "pugging" and stored. Before using it must be "wedged" or kneaded to remove the air. Next it is



AT THE POTTER'S WHEEL, ITALIAN TERRA COTTA COMPANY'S STUDIOS AND FACTORY ON MISSION ROAD, LOS ANGELES. PHOTOGRAPHS BY MARTHA VAN METER.

moulded with great care and accuracy. The mould seams are always finished by hand. The piece is then brushed with water and put aside to dry. Before firing a finish or under glaze is put on. The firing takes three days at 2200 degrees.

But the story of a piece of terra cotta was not so much in these details as in his more enthusiastic remarks that followed.

"Many of the designs," he said, "are Italian Renaissance. We reproduce masterpieces, classic designs. In this room, so crowded, the real beauty of each piece is lost; but in a spacious garden with soft shadows they are so different, so lovely."

I wished that I could see each piece in its proper setting.

Terra cotta is more and more finding its place not only in landscape gardening, where now it is really essential, but also in architecture, even as was the case in old Pompeii. Terra cotta is quite as true in line of cornice or door or window jambs as stone if the proper one-twelfth is allowed for shrinkage in firing. It may be very decorative architecturally.

Some sculptors see the possibilities of art in terra cotta. Perhaps they have caught the vision of the Florentine, Luca della Robbia. Maud Dagget of Pasadena has had several of



AN INTERESTING SIGHT AT THE TROPICO POTTERIES.

her delightful figures reproduced in terra cotta. These we find most satisfying in the garden. At a distance of a hundred feet an artist may be easily deceived into thinking the medium used is old marble, so beautifully does terra cotta weather in California. The practical benefit, though I hate to allude to the practical in this instance, is that terra cotta costs perhaps one-fourth the cost of bronze or marble and yet we find it equally as durable as marble. In terra cotta the conception of the artist is not marred by firing, for the shrinkage is always absolutely even. Any finishing touches, for no two pieces of terra cotta are exactly alike, are often given by the artist himself, so that we have a more intimate connection with his creative genius.

There is a delightful field for portrait study in terra cotta, both in relief and in bust form. The portraits may even be decorated with water color and finished with oil if color is desired.

The possibilities of art in terra cotta are surely without number and the quiet simple dignity of the art makes a lasting appeal.

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THE MONEY MARKET

LESLIE B. HENRY

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IN THE April issue of this publication the writer discussed the investment character of the petroleum situation in the United States in an extended comment on the spectacular report of the La Follette senatorial committee. It will be remembered that at that time Senator La Follette prophesied gasoline at a dollar per gallon, due to his "alleged" monopoly set up by the Standard Oil Company. In the comment written thereon in this column the following statement was made:

"The extent to which development of oil fields is being conducted by independents and many large producers not directly associated or even dependent in any wise upon the Standard Oil Companies for their prosperity creates a factor of sufficient weight in itself to subject so-called control of retail prices by the Standard to a continuous threat of an overplus of crude . . ."

In a subsequent article for the June issue this statement was amplified by the following:

"The small oil company promoters whose advertisements fill the newspapers continuously are the ones who lure thousands of the unwary into making possible the proving up of huge acreages and then, though possessing oil wells, are unable to weather the storm of low prices for crude."

These statements are not repeated for the purpose of drawing any further undesirable attention to a political charlatan like La Follette, whose politically inspired prophecy of a "dollar per gallon gasoline" is answered in Los Angeles by even 6c per gallon gasoline, but to point out to the investor the truly remarkable investment opportunity afforded by the larger oil company securities at the present time.

The bonds and preferred and common stocks of the Standard Oil, Union Oil, General Petroleum, California Petroleum, Associated Oil, Pan American Petroleum, and similar concerns enjoying splendid facilities for storage, manufacturing, and shipping both the crude and refined oil products throughout the world, have in a more or less degree discounted present conditions to a point where they are truly at bargain prices.

The absolute dominance of California oil production over the oil situation throughout the United States—a domination that is economically undesirable but inescapable because of the terrific over-production brought about by small company promoters working in proven territory, will continue for months to come. It is a period in which these small companies in large numbers will lose their leases to the larger concerns and thereby give to those companies the opportunity to cut down production through capping wells that are producing a larger volume of oil than available storage tankage will hold. It is a period in which crude oil at sacrificial prices will continue to be carried to the Atlantic Coast for refining below the combined cost of production and transportation of oils produced in almost every other field in the United States, with the result that small independents throughout the country will be closed out into the hands of the larger companies.

This operation obviously points to tremendous increases in the equities under the securities of the larger companies, due to the purchases of proven oil bearing lands and equipment from the weaker independents at virtually foreclosure prices and, through the eventual re-establishment of control of production of crude, to a re-establishment of profitable prices for all petroleum products.

There are those who claim that many of the larger companies may have to curtail, or even abandon, dividend payments as a result of lost earning power due to the gasoline and crude oil "price war." In the first place, the dropping prices of gasoline and crude oil are not the results of a "price war," but are merely the well-nigh frantic effort of the small refiners and all independent producers of crude, who are not possessed of storage and marketing facilities, to obtain any cash whatever for a product which they can not afford to withhold from the demoralized market.

In the second place, the large companies of the type I have mentioned are not in any like degree victims of existing market conditions, since their equipment for marketing abroad is carrying virtually all of their own crude oil production into markets where prices above the California level prevail, so that in the main, their dividend situation is not in danger despite their temporary reduction of earnings from the high points of the last few years. In any case where curtailment or abandonment of dividends might occur it would be for the purpose of making available every dollar of earnings to the all-important business of purchasing oil properties and increased storage facilities, together with the sacrificed oil of stricken independents—an operation which can only be preliminary to tremendously greater earnings in the no distant future.

There may be further drops in the prices of securities of the great oil companies as a result of a continuance of the present condition, but an investor with a true eye to values rather than to market fluctuations will hardly risk losing the investment opportunities the existing condition affords him at the present time, and in closing the writer could do little better than to repeat for the investor, as well as for the cheap oil company speculator, the paragraph which closed a similar article in the June issue:—

"The investors in soundly financed oil companies in California doing a general production, transportation, manufacturing, and marketing business can look on the falling level of crude oil prices with equanimity and feel certain that the ultimate result will be extremely profitable. The speculators looking for a fortune over night through lurid advertisements of oil stock and oil unit promotion schemes had better look to a quick liquidation of their holdings at any price they can obtain for them if they are to save any part of their gambles should another drop in crude oil prices occur."

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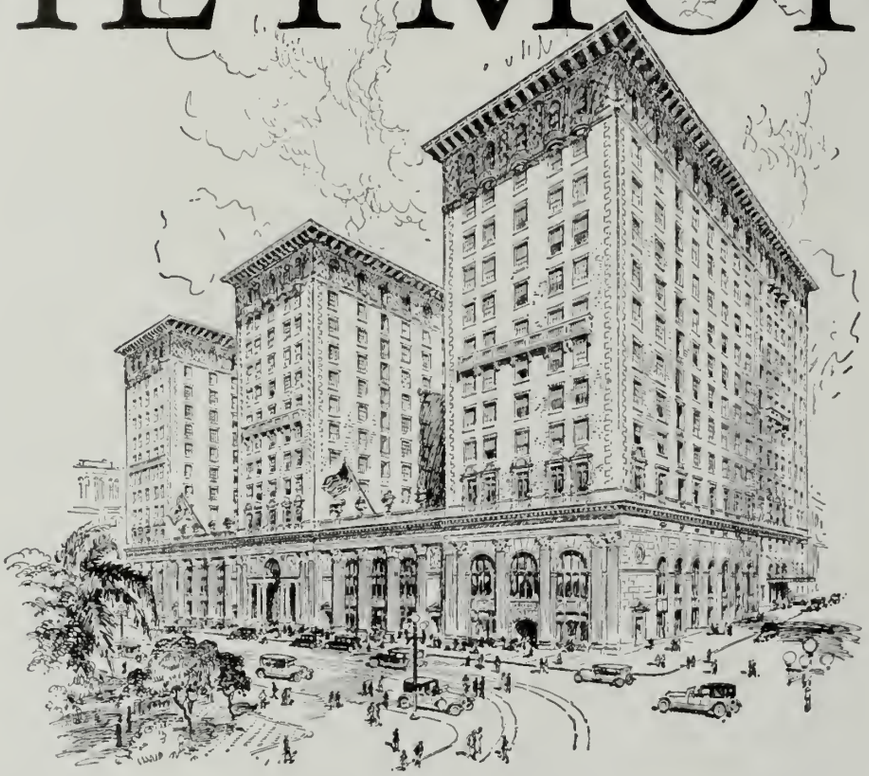


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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month in which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

PASADENA GOLF CLUB:
The swimming pool is open to members and their guests every day except Saturday and Sunday, which are reserved for members, and luncheon will be served every Sunday from 12 until 2 o'clock.

NEWPORT HARBOR YACHT CLUB:
Saturday, October 6th—Club Dinner, 6:30 p. m.—
8:30, Winners Ball; Presentation of Season's Trophies and Prizes.
Note—Events for November and December will be scheduled but special announcements of dates sent out in due time.

Art

THE two important exhibitions at the Los Angeles Museum, consisting of its own permanent collection of paintings, and the third annual California Water Color Society's exhibition will continue through October 12. The permanent collection of paintings owned by the Los Angeles Museum takes up part of the larger gallery, with the third annual show of the California Water Color Society on the other walls. There are twenty-one pictures in the permanent collection, almost all of them of great merit. Three new pictures have recently been added, the gift of Mr. and Mrs. William Preston Harrison. The three are "Nude," by Leopold Seyffert;' 'Les Contrabandieres," by George Elmer Browne; "Cliff at Morning," by Carl Krafft. Other artists represented in this collection of the museum are Carl Oscar Borg, Benjamin Chambers Brown, Edward B. Butler, William V. Cahill, Norman S. Chamberlain, Armin C. Hansen, J. Martin Hennings, Sheyel Kotoku, William J. Potter, John Hubbard Rich, Guy Rose, George C. Stojana, William Wendt, Orrin White, Max Wieczorek, Charles C. Curran.

The California Water Color Society has been growing rapdily in power and influence, and this, its third annual show, is composed of seventy-one numbers by twenty-nine painters. The Mrs. Henry E. Huntington prize of $100 was awarded to Max Wieczorek. The prize-winning picture is "Portrait of Mrs. Charles Korrick," a painting in the mixed medium of water color, pastel and crayon. Honorable mention was bestowed on Carl Oscar Borg of Santa Barbara for his water color, "Preparing for the Fiesta," and on Rowena Meeks Abdy of San Francisco for her water color, "My Garden, Late Winter."

October 15 to November 5, the exhibition will be the Seventh International Salon of Photography under the auspices of the Camera Pictorialists of Los Angeles.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, announces the first annual exhibition of modern handicraft will be held October 1 to November 1. There will be a special effort in this exhibition to lay particular emphasis on the use of color in everyday objects.

The exhibition will principally be an invited one, as it is believed that in this way more and better work will be secured. Invited exhibits will not pass under jury inspection. Uninvited exhibits will be accepted subject to jury approval. Entry blanks will be sent to all invited exhibitors and may be had by others on application. The blanks must be filled out in duplicate, one to be mailed to the Southwest Museum.

Address all communications and exhibits to Southwest Museum, Handicraft Exhibition, Avenue 46 and Marmion Way, Los Angeles.

THE Painter's and Sculptor's Club have not yet selected a permanent home but have decided to hold an auction of small canvases for two weeks, beginning November 1, at the Tonge Art Shop on Seventh Street, Los Angeles.

THE latest exhibition at Leonard's, in Hollywood, extending into October, consists of fifty selected prints from the third shownig of the International Print Makers. This collection includes the prize winner of the winter show, "Mills Hall," by Roi Partridge.

THE Cannell and Chaffin galleries, Los Angeles, announce an exhibition of paintings by Chauncey F. Ryder, from October 1, to October 31.

IN the Grauman Metropolitan galleries, Sixth and Hill Streets, Los Angeles, Earl Stendahl is exhibiting canvases by Thomas L. Hunt, consisting mainly of New England subjects, especially around the harbor of Gloucester, Mass.

A. PHIMISTER PROCTOR has bought the Morgan home, 8224 Sunset Boulevard, Los Angeles, as a residence and is having a studio built in the garden. Mr. Proctor has not given up his New York studio entirely but will work in California for the present.

THE California Art Club held the first meeting for the season of 1923-24 at the club house, 623 Park View Street, Los Angeles, the first of September. Julia Bracken Wendt was in charge of the entertainment. John Coolidge, the secretary, asks that changes in addresses be furnished as early as possible that members may be informed of the various exhibitions to which they may submit work. The fall exhibition opens November 8, and the exhibition at the Southwest Museum opens November 1.

AT the Stendahl Ambassador galleries a general exhibition of the work of Eastern and Western artists will continue through October, including a special showing of recently completed canvases by Bruce Nelson. Other artists included are J. Francis Murphy, Bruce Crane, and Paul Dougherty.

THE new Stendahl galleries in the Maryland Hotel, Pasadena, will open early in October and will be among the best equipped in this country, the lightings and hangings being especially planned to show paintings to the best advantage.

MARION KAVANAUGH is exhibiting oil sketches at Leonards' in Hollywood through October 10.

IN CONNECTION with the third show of the California Water Color Society, Henri De Kriuf, the President, has published a small brochure, "The Renaissance of Water-Color Painting."



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LOUIS HOVEY SHARP is holding an exhibition of his paintings of the Southwest at his studio-gallery, 610 South Grand Avenue, Pasadena. The gallery is open from 2 to 5 P. M., or by appointment.

HOWELL BROWN, Secretary the Printmakers' Society of California, asks that all members attend the autumn meeting of the Society to be held in the Gearhart Studios, 611 South Fair Oaks Avenue, Pasadena, October 7, at three o'clock.

LOREN BARTON is exhibiting paintings in oil at the Ebell Club, Los Angeles, through October. The exhibition consists of portraits, figures, and landscapes. No etchings are included in this exhibition.

PRIZE winners at the August-September show of the Laguna Beach Art Association, which was held in the gallery at Laguna Beach, are Joseph Kleitsch, Anna Hills and Louise Everett. Miss Everett won the Skidmore prize for the best marine; Miss Hills the Montgomery prize for the best landscape; Mr. Kleitsch the St. Ann's Inn prize for the best figure piece, and also the Skidmore prize for the best picture in the exhibition.

THE Kanst gallery, Eighth and Hill Streets, Los Angeles, closes in October, when the building will be torn down. Mr. Kanst has not selected the location for his future gallery, as he may build one to entirely satisfy his needs. In the meantime Mr. Kanst has selected a temporary location at 2875 West Seventh Street.

ARTHUR MILLIER, known to printlovers as the curator of the print room of the Cannell and Chaffin galleries, Los Angeles, included in his recent exhibition at the Public Library his three latest etchings, "Lengthening Shadows," "Santa Monica," and "Silver Lake."

THE exhibition of wood block prints and etchings, held by Frank Geritz during September at the Los Angeles Museum, has been sent to San Diego and will go later to San Francisco for showing. Mr. Geritz will hold classes in wood block cutting during the fall and winter at the University of California, Extension Division.

THE second annual art exhibition at the Los Angeles county fair, Pomona, will be held, October 16 to 20. Theodore B. Modra, director of the art exhibit, announces that the permanent art building for the fair grounds will be completed in time for the show. Three hundred dollars in prizes will be awarded.

WILLIAM RITSCHEL is painting in the Marquesas Islands and plans to continue there through November.

AT the Vista Del Arroyo Hotel, Pasadena, Earl Stendahl is showing paintings by Robert Vonnoh, who is now in Europe supervising his exhibition to be held in the American section at the International Exhibition at Rome, Italy.

Music

THE Los Angeles concert season for 1923-24 opens in October, and during the season every type of good music will be offered. The opening concerts of the fifth season of the Philharmonic Orchestra, Walter Henry Rothwell, conducting, will be given October 19 and 20, at the Philharmonic Auditorium. The Philharmonic Orchestra will give during the coming season about fifty concerts in Los Angeles and thirty additional concerts in other Southern California cities, divided into series according to the character of the programs. The Symphony Series are given on Friday afternoons at 3 o'clock and Saturday evenings at 8:30 fortnightly. Fourteen of each are programmed. The Saturday evening concerts are a repetition of the Friday concerts, the programs being identical.

THE Behymer Philharmonic Series open in October and will be given as usual at the Philharmonic Auditorium. There will be two evening courses on Tuesdays and Thursdays. There will be twelve concerts on the Tuesday Evening Course, inaugurated October 17 by Frances Alda, in joint recital with Lionel Tertis. Mary Garden, of the Chicago Opera, with Guita Casini, cellist, comes in this course, October 23. The artists on the Thursday Evening Course of ten events are of equal note. Efram Zimbalist opens the series on November 1.

THE Auditorium Artist Series, under the management of George Leslie Smith, includes nine events, given at the Philharmonic Auditorium. This series opens October 22 with an operatic program in which will appear Mme. Matzenauer, Mme. Elizabeth Rothwell, Clarence Whitehill, and the Philharmonic Orchestra, Walter Henry Rothwell, conducting.

THE Fitzgerald Concert Direction, Merle Armitage, Manager, will present four attractions during the season. Georges Baklanoff, the celebrated operatic baritone, will open the course with a recital, November 2.

THE Los Angeles Chamber Music Society will open the season series on October 26.

CALIFORNIA composers will welcome the news that William Andrews Clark, Jr., founder of the Philharmonic Orchestra of Los Angeles, has extended the time to January 1, 1924, within which compositions may be submitted to compete for the prize of one thousand dollars offered by him for the best symphony or symphonic poem, and for the additional prize of five hundred dollars for the best chamber music composition. All other conditions governing the contest remain the same.

A NEW musical organization in California is the San Francisco Grand Opera Association. The company is presenting its first season of opera at the Exhibition Auditorium in the Bay City during the two weeks of September 26 to October 8. It will offer eight operas in Italian and French. World famous artists have been engaged for principals and leading California artists for the minor roles.

Gaetano Merola is the general director. The opera orchestra is from the San Francisco Symphony.

THE Los Angeles Trio, May MacDonald Hope, pianist; Calmon Luboviski, violinist, and Illya Bronson, violin-cellist, will give the first of a series of six concerts, Thursday evening, October 18, at the Fine Arts Theater, 730 South Grand Avenue, Los Angeles.

THE Philharmonic Trio will appear in concert at the Ebell Club, Long Beach, October 15, and before the Tuesday Club of Glendale on October 16.

Announcements

THE Woman's Civic League of Pasadena held the first regular monthly meeting and luncheon of the League year, 1923-24, Monday, October 1, at the Hotel Maryland, Pasadena. Mrs. Maynard Force Thayer is President, and Mrs. George H. Martin, Secretary. Capt. Perigord was the speaker.

THE California Institute of Technology announces that Alfred Noyes, England's leading poet, has accepted the appointment of member of the institute's staff, and will give a course of lectures and readings in English literature. Captain Paul Perigord is returning as professor of economic and European history, and other appointments include Roswell C. Gibbs of the department of physics at Cornell University

THE Pasadena Community Players will open the seventh annual winter season in the Community Playhouse, Pasadena, October 15. The first play scheduled is "Old Lady 31," by Rachel Crothers.

THE Community Arts Players of Santa Barbara announce the opening of the fall season with the production of "Captain Applejack," on October 12-13, at the Potter Theater.

THE Community Arts Association of Santa Barbara announce the opening of the Fall session of the School of the Arts, ten weeks, October 1 December 8.

WITH the increased facilities afforded by its new buildings and enlarged faculty, Pomona College, Claremont, California, is anticipating the greatest year in its history. It has been necessary to deny admission to nearly 600 applicants as the academic enrollment is limited to 750. This has permitted the admission of 225 freshmen, of whom 125 are men. Applications for admission from outside California have been heavier than ever before in the history of the College and the student body will represent all sections of the United States and many foreign countries. Registration occupied the three-day period, September 17th-19th, and the opening convocation address at 10:30 A. M. Wednesday, September 19th, was delivered by President James A. Blaisdell, D.D., LL.D.

THE Federation of State Societies announce Picnic Reunions as follows: New York state, October 18, Sycamore Grove Park; Pennsylvania, October 20, Sycamore Grove Park; Illinois, October 27, Sycamore Grove Park.

THE Assistance League of California announces that on Saturday, October 20th, there is to be a children's party at the Community House, in Hollywood, 5604 de Longpré Avenue, when the huge flag which has been donated by Douglas Fairbanks, Jr., will be raised. Mrs. Charles Jeffras has charge of the arrangements for that day and Mrs. Paul Frank Gross is chairman of the Christmas bazaar which is to be held in the Community House on November 15, 16 and 17.

THROUGH the Plans Division of the Community Arts Association of Santa Barbara on September 15th there opened in Santa Barbara an exhibition of designs of houses costing $5000. Ninety-two designs were submitted in an open competition, and one thousand dollars in prizes awarded.

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REPORT OF JURY OF AWARDS—LANDSCAPE EXHIBIT, SOUTHWEST MUSEUM

Dr. Milbank Johnson, President,
Southwest Museum,
Los Angeles, California.

Dear Sir:

The jury appointed to examine the Landscape Exhibit, being held at the Southwest Museum, has performed its duties and begs to report as follows:

The exhibition is the first of its kind held on the Pacific Coast; it is quite extensive and, as a whole, very creditable. It sums up types and qualities of current practice; it illustrates and records the stage of development in the onward and upward march of arranging the objects of and on the earth's surface, from whence man gains shelter and enjoys living amenities; it indicates to what degree we accomplish the creation and preservation of beauty and convenience in adapting land to human service, whether in the functional planning of community areas, or in the edifying influences of interweaving beauty and efficiency in our every day individual lives.

As an educational medium, and in marking the progress of society, the exhibition is well worth while and distinctly appropriate. The committee feeling that this educational quality was one of the prime objects that prompted the holding of the exhibit, we have ventured to not merely record its findings, but by critical comment, be constructive in encouraging betterment in future exhibits. Therefore, in citing the individual awards some discussion is given where deemed pertinent.

In City Planning

DISTINGUISHED HONOR is awarded for the "Los Angeles Administrative Center" by Cook & Hall. Fitting into the City Plan with provisions made for decided improvements in the traffic system of the city; meeting the difficult adjustments of establishing praetical grades for streets and buildings, and simultaneously offering an arrangement for a dignified architectural expression in the building, it evidences excellent conception and clever execution.

No attempt is made by the landscape architects to control the building architecture, and a clear suggestion is offered by the plan that study should be devoted to develop an architectrual composition wrought out on the block plan to the end of materially improving the possibilities of the scheme.

In Private Estates

In connection with this element of the exhibit, the committee was strongly impressed with the very serious shortcoming on the part of the exhibitors in their failure to give contour or grade information on the sketch plan, making it exceedingly difficult to make a proper analysis of the problem. We would like to stress this point as a suggestion to be kept in mind by exhibitors in future exhibits.

FIRST HONOR is awarded for the JEFFERSON ESTATE at Montecito, by PAUL G. THIENE.

SECOND HONOR is awarded for the CHARLES B. HOPPER ESTATE, at Beverly Hills, California, by NEVILLE R. STEPHENS.

THIRD HONOR is awarded for the GATES ESTATES at Pasadena, by FLORENCE YOCH.

SPECIAL MENTION is given for the TEAGUE ESTATE at Santa Paula, California, by RALPH D. CORNELL and THEODORE PAYNE.

In Parks

FIRST HONOR is awarded ANAHEIM PARK by Cook & Hall, as being simple, well organized in its parts and yet homogeneous as a whole.

MENTION is bestowed on the ZOOLOGICAL GARDEN, Balboa Park, San Diego, California, by GARDNER & SLAYMAKER. An especially happy arrangement is devised which enables the showing of bears and other animals on slopes where natural conditions may be simulated, the animals being viewed from the lower elevation over protected and ornamental foreground and from above as well; thereby offering greater circulation and different viewpoints.

While the committee realizes the seriousness of the prbolems presented by so irregular and convuluted an area and the difficulty in creating a coherent and compact composition on such a piece of ground, we feel bound to criticise the circulation indicated in the present plan and wish that this might have been bettered by possibly a series of more direct connecting steps or grade walks between the different elevations and we feel that the locating of the group of service buildings at what seems to be the principal entrance is a mistake.

Nevertheless the scheme as a whole shows merit that must be recognized and expressed in judgment.

In Subdivisions

This class brought out some excellent material two distinct types were on display; the flat plane and the steep sloping areas, each calling for a distinct style of treatment, the one formal, and the other curcilinear, and while the underlying principles motivating a plan making the most of an opportunity to secure the greatest use and efficiency from the land and doing it at a minimum cost, while securing the best results, is applicable to both styles, the committee, felt to give the first honor to one type and second honor to the other would be too difficult to determine and perhaps not entirely fair. We therefore divided the subdivisions into two classes, the flat plane and the seep sloping area.

On the flat plane, FIRST HONOR is awarded to CARTHAY CENTER, Los Angeles, California, by COOK & HALL.

On the steep sloping area FIRST HONOR is awarded to HOLLYWOOD KNOLLS, Los Angeles, California, by FRANZ HERDING.

CARTHAY CENTER offers good connections with streets in contiguous areas, provides good trunk line arteries, an excellent interior development which elevates the value and attractiveness of the tract without entailing consequent or subsequent harm. The ornamental, business and educational allotment areas are excellently arranged; the protection to the ultimate resident owners against depreciating and antagonistic occupation, by a different standard than initially started, is well controlled. Lot sizes and dimensions, and street and block widths and lengths are well devised and, with normal circumstances prevailing, would provide an investment holding and project that should be highly desirable to the residents and the community. Economically and aesthetically, it has a very high rating.

HOLLYWOOD KNOLLS is strikingly rendered and further amplified by pen and ink sketches of buildings, entrances, sections and otherwise. In features such as a park-like treatment of cottage groups in a glen; in park treatment of the knolls of prominent projections or ends of gulches; in the unique treatment at some of the entrances, and the widening of roads or the creation of bypasses at the outer points of promontories it is very cleverly manipulated.

In boldness and in fertility of suggestiveness of quaint, individual and appealing features the plan is highly commendable. Its weakness lies in the license assumed in providing them at the expense of economic warrant and in the rigidity of adhering to conventional size lots on this steep territory.

Specifically, the fault lies in providing too many roads, too small a typical size lot, very excessive block lengths and disproportional costliness of construction, largely due to walling and lot dimensions. Did costs warrant an inclusion of a number of the unusual features contained, it would commend a high rating and by reason of the absence of such a warrant the total scoring has been materially reduced. Encouragement may properly be given to stimulate development of novelty and uniqueness, yet it would be subversive to sustain these qualities when made at the expense of feasibility and business merit. Nevertheless, the scheme as a whole has merit and ideas that in the judgment of the committee make it worthy of a First Honor Award.

SUPPLEMENTARY material is adjudged as showing mainly pictorial details without conveying an adequate notion of the planning merit in treating a problem as a whole.

Awards are made as follows:

SPECIAL HONOR for a collection of **woodland and landscape views in color,** by RALPH D. CORNELL.

As types of forest floor coloration, forest glades and open hillsides, the photos are of special excellence for the acumen shown in selection of subject, for exquisite delicacy in color application and in treatment of the scene by bulbous and annual implantment. All together the collection is remarkably good.

FIRST MENTION for a collection of photos of the JOHN L. SEVERANCE ESTATE, Pasadena, by Paul G. Thiene.

SECOND MENTION for a collection of nine photos of GLENN ORR ESTATE, by Charles G. Adams.

THIRD MENTION for a collection of three photos of the Mrs. Holladay Estate, Santa Monica, by Mr. J. O. Stokes, and Brentwood Estates, all by KEW GARDENS.

FOURTH MENTION for collection of photos of the L. L. WEYERHOUSER ESTATE, by FLORENCE YOCH.

FIFTH MENTION for photo of J. D. Cox Estate, Pasadena, showing natural planting, by Howard & Smith.

In Conclusion

It is recommended that in future exhibits a written program detailing the class groupings, hanging and judging rules and a full program be supplied exhibitors in advance of entry, also that future exhibitors be acquainted with the constructive criticisms in this report and that copies of this report be forwarded to the local chapters of the American Society of Landscape Architects, the American Institute of Architects and the American Society of Civil Engineers for record.

Respectfully submitted,
SUMNER P. HUNT,
Chairman.
E. T. MISCHE,
Secretary.
JOHN R. PRINCE,
MYRON HUNT,
J. G. LANGDON.

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - - *Assistant Editor*

NO. 46 OCTOBER, 1923



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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

MURAL DECORATION IN RELATION TO ARCHITECTURE

By EDWARD BERGSTROM, *Director for the Western Division, A. I. A.*

MURAL decoration is art applied to wall, ceiling and vaulted surfaces. This art is applied in fresco, oils, encaustic, sculpture, bas-relief, stone, marble, terra-cotta, stucco, mosaic composition, marble encrustations, sectile work and woods of all kinds. A mural decoration must cling to the masonry surface behind; it must not make a hole in it, nor start out from it, nor be stereoscopic in its focus. A primary and final requisite of mural decoration is that it should be in harmony with the surrounding architecture; consistent with it in skill, composition-in-line and mass, and in matters of detail as well as in harmony with the surface treated and with the relation established with other adjacent masses and colors. Attempts at violent perspective and foreshortening in mural decoration have not been successful; the less intricate these are the more satisfying has been the result. The relative merit of perspective and modeling in contrast with flatness and depth is purely a question of technique and appropriateness.



THE MURALS IN CALIFORNIA'S STATE CAPITOL AT SACRAMENTO ARE PAINTED BY ARTHUR F. MATHEWS OF SAN FRANCISCO. THEY DEPICT IN SYMBOLIC FORM THE HISTORY OF CALIFORNIA AND ITS LANDSCAPE.

Painting is the oldest form of mural decoration and the early wall paintings told the story of the lives and thoughts of the people then living. Insomuch that, in many instances, from this wall decoration is derived almost our entire knowledge of many civilizations. The dramatic uncovering of King Tutankhamen's tomb has made everyone familiar with the wall paintings of the Egyptians, who decorated both the exterior and interior wall surfaces of their buildings and structures in colors and sculpture, both bas-relief and incised. All of these old mural decorations, and even the more primitive cave paintings, illustrate human activity usually by simple objects intimate with human existence, showing typographically the history of the day. The work abounds in mysticism, although the subjects themselves are extremely literal and lacking in imagination. The decorative work of these early people in masterfulness and principles has never failed to impress our imagination and our wonder is all the greater because of the technical skill displayed in the harmony of colors, the graduations of colors and relief depending upon their illumination and the consideration of an entire wall surface as one composition.

The Greeks followed closely the Eastern precedent. Their early architecture showed every flat surface covered with painted designs or sculpture in even higher relief than the Babylonians. The colors were often violent and used without the harmony apparent in their Eastern prototypes. As their architecture grew its wonderful beauty, the mural decorations, became characterized by simplicity of design and method, rectitude of style and delicacy of colors. Color was everywhere subordinated to the form of architecture.

The Romans, always imitators in art, followed the Greek and other neighboring peoples in the use of surface decoration, but they reverted more and more to the Assyrian feeling for plain surfaces and of all-over decoration, and expressed this feeling particularly in the development of marbles, marble encrustations and mosaic paintings. Architectural moldings became chiefly adjuncts to the painted decorations, but the Romans never reached the deterioration in mural decoration that is shown in the Renaissance and later periods, when the painters utterly obliterated the architectural forms of

moldings and painted them on the flat surfaces as a part of their decorative schemes. In their domestic architecture, the Romans began that phase of wall decoration which substituted wall pictures for mural decorations and many of the Pompeiian interiors showed this tendency to grow away from true mural work.

The early Christian and Byzantine decorations followed the early Roman but reverted even more strongly to the Assyrian feeling in the omission of architectural moldings. One school of this period developed the Roman mosaic decoration into a richness and depth that made the walls glow with color and gave a texture into which the eye seemed to sink; another school followed fresco painting which developed into the frescos of the Medieval and later periods in Europe.

The Medieval and following periods of European development of



MR. MATHEWS WAS FOR MANY YEARS DIRECTOR OF THE SAN FRANCISCO ART SCHOOL AND HIS INFLUENCE IN FOUNDING ART IN THE STATE HAS BEEN GREATER THAN THAT OF ANY OTHER ONE MAN.

mural decoration evolved two very distinct types. In the North the architecture grew into the Gothic with its almost entire elimination of flat wall surfaces and murals and became a scheme of detached ornamentation in stone, stained glass and the like. Southern Europe and especially Italy almost alone retained wall surfaces in the earlier periods and painters of those periods felt strongly the influence of the Byzantine and Eastern architectural decoration and color and developed into life and power the fresco work inherent in those styles. The later Italians lifted the art of mural painting to a high plane of distinction. Their work was largely portraiture of face and figure, singly or in groups with conventional backgrounds; the subjects derived from the early Christian characters and the paintings permeated with the early Christian religion. Giotto, the savior of Art in Italy, executed the best work of those early times and, as pure murals, his decorations have never been surpassed. The Church recognized and encouraged his ability and his talent created great public interest in painting. His wall decorations were true mural paintings, the subjects were decorative and illustrative, rather than realistic, and harmonizing with the architectural surroundings; and never does one have the feeling that the architecture was not principal to the painting nor the masonry behind it. He had a wonderful ability for presenting his subjects in silhouette with a simplicity and flatness of mass which did not require undue modelling. His masterful drawing and skillful use of simple clear colors in mural paintings are still examples for our modern painters.

The Renaissance in Italy almost discarded the use of mosaics and sculpture in favor of painted surfaces, and mural decoration reached its climax in the Sistine Chapel and Stanze of Raphael. During this period the pictorial form of wall paneling which was first seen in the interior of the Roman private homes was developed almost at times to an absurdity. The architecture became a frame for a picture—the picture became a hole in the architecture and all sense of walls of masonry surfaces behind the decoration was obliterated. The murals of Michelangelo, Brunellesco and Corregio are wonderful paintings, but in most instances are more pictorial than essentially decorative, and bear no sense of scale or harmony with the architecture upon which they are placed. This phase of mural painting is not true mural decoration. It is merely a series of easel pictures hung upon the building surfaces. Even the architectural forms enclosing the picture are but paint applied to the flat surfaces; often the artist breaks right through the architecture and the painted angels in the vaulted domes fly freely in the sky above. Architecture becomes merely a surface upon which to hang a picture.

The French have especially developed the picture wall decorations in contra-distinction to the true mural paintings and their examples and teaching in mural decoration, as in architecture, painting and sculpture, has influenced profoundly American practices. Some of the early examples of American murals have been lost through fire and the poor plaster upon which they were made, especially decorations by William Morris Hunt in the State Capital of New York. Examples of the earlier art are found in the Church of the Ascension in New York and in the Trinity Church, Boston.

The World's Columbian Exposition was the first real awakening of the American public to the value of mural decorations and at the same time, it was an education for our painters. With one or two exceptions, all the American painters were entirely inexperienced in mural work and it was only the great enthusiasm of Francis D. Millet, Blashfield, Maynard and Simmons, communicated to the others, which made the famous decorative panels of this exposition possible. Soon after, McKim undertook the design of the Boston Public Library in which he combined the efforts of Chavannes, Abbey, Sargent and Elliott and no one ever visits the City of Boston without making the pilgrimage to see these great wall paintings. One can never forget Sargent's "Prophets" nor the vivid coloring and pictorial beauty of Abbey's "Quest of the Holy Grail". Later came the Library of Congress at Washington with its beautiful paintings. Blashfield's "Evolution" has extraordinary detail; Simmon's "Muses" has color, originality and splendid composition; Alexander, Pierce, Kenyon, Reid and Vedder and others are all shown in mural work in this building. In the west, Arthur F. Mathews, who has just received the Gold Medal of the American Institute of Architects, for his excellent mural work, has found in the State Capitol, in the Oakland Library and the Lane Medical Library splendid backgrounds upon which to exercise his imagination, originality, charm, color and excellence of composition.

Public buildings should be an education to the people in their architectural excellence and in their combination of architecture and the applied arts. In Athens, Rome, Paris, London and Berlin, the great public buildings are more or less satisfying architecturally and especially display an appreciation for beauty and interest in applied arts that points a constant lesson to those who are responsible for



RICH COLOR AND BEAUTIFUL SKIES, MASSES OF CALIFORNIA'S TYPICAL TREES ARE THE ELEMENTS OF COMPOSITION IN THESE SUCCESSFUL MURALS BY ARTHUR F. MATHEWS IN THE STATE CAPITOL.



MR. ARTHUR MATTHEWS PREPARED HIMSELF FIRST TO BE AN ARCHITECT AND PRACTICED IN OAKLAND UNTIL HE WENT ABROAD, WHERE FOR YEARS HE STUDIED PAINTING UNDER BOULANGER AND OTHERS.



THE PICTURESQUE SPANISH CONQUESTADORES ADVENTURING UP THE COAST OF CALIFORNIA ON HORSEBACK IS THE ARTISTIC HERITAGE OF EVERY CALIFORNIA PAINTER. MURALS BY ARTHUR MATHEWS.

the designing of great public institutions. Today is the Age of the Illustration—the appealing illustrations on the billboards; the pictures in the magazines; the moving pictures, with their literature and the news of the day; the printing machine with its wall paper to cover the walls and ceilings of our homes; the reproductions and prints of mural paintings to hang in our rooms. Have these mainfestations of the hunger of the people for pictures any permanent value? Are they really leading us into a better appreciation of the pictorial and other applied arts? It would seem as if, on the vast expanse of the gray walls and ceilings of our public buildings, we might well go back and record our history in mural paintings, truly conceived as such, and thereby relieve the terrible monotony of those walls and give to the generations to come an expression of our appreciation of this art rightly applied to architecture.

SCIENTIFIC MEN OF THE WEST AND THE WORLD

TWO important articles in SCRIBNER'S for this month direct attention to the fascinating work of the world's leaders in science and scientific methods of thought. Outlining the task of the American Orientalist, James H. Breasted, Dr. George E. Hale, Honorary Director of the Mount Wilson Observatory at Pasadena, California, gives a delightful glimpse of the interesting scientific research going on along the Upper Nile and opens the door to the tomb of Tutankhamen in a way which shares the joy of the scientific man with the gentle reader unversed in scientific lore.

In an article called "Seeing the Invisible" in the same magazine, Dr. Robert A. Millikan, Director Norman Bridge Laboratory of Physics; Chairman Administrative Council, California Institute of Technology at Pasadena, gives to the layman as far a view into the advance development of scientific thought and methods and introduces the reader unversed in modern methods to the music of the spheres.

Professor J. C. Merriam, President of the Carnegie Institution at Washington and recently in Pasadena to attend the meetings of the American Society for the Advancement of Science, spoke soberly while there of the evident desire on the part of the general public to know more of "what it is all about" when scientific men the world over travel great distances merely to verify their scientific facts collected by long years of study and experiment.



GEORGE E. HALE, L.L.D., Sc.D., HONORARY DIRECTOR OF THE MOUNT WILSON OBSERVATORY OF THE CARNEGIE INSTITUTION, PASADENA, CALIFORNIA. HONORARY FOREIGN SECRETARY, NATIONAL ACADEMY OF SCIENCES. MEMBER OF THE NATIONAL RESEARCH COUNCIL, WASHINGTON, D. C.

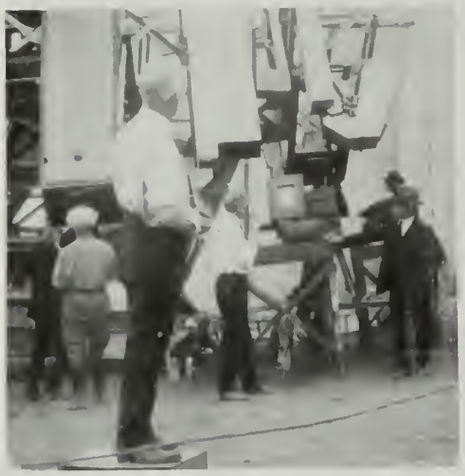
The recent eclipse of the sun was then imminent and Dr. Merriam expressed his conviction that science should share with the people in general the deep joy of a search for truth. He spoke of the Science Service Bureau now instituted for that very purpose, and commended the work it is doing in supplying the newspapers with facts of discovery and research.

As a student of the history of the human race and its origins in life on the earth, Dr. Merriam has done his share in teaching the people the truth. If we study the book of nature spread out before us we see evolution at work on every side, he affirms, and in the chief lecture of the scientific meetings at Los Angeles Dr. Merriam shared with the people there assembled an insight and a vision of human progress that seldom comes to the lay audience eager to learn.

The eclipse of the sun, taken up by Southern California realtors as a providential feature for their advertising mills, brought astronomers out into the open and was a severe test of their sporting qualities and their methods of work. Its failure



THE ASTRONOMERS AT POINT LOMA, CALIFORNIA, FINDING POSITION OF THE SUN AND MOON.



MR. W. H. HOOG EXPLAINS TO THE GROUP OF VISITORS WAITING FOR CLOUDS TO ROLL BY.

THE DEFLECTION OF LIGHT

By ROBERT TRUMPLER,
Astronomer, Liek Observatory

Editor's Note:—A preceding paper on Relativity in September Southland has proved an open door to the understanding of the purpose Einstein's Theory is intended to serve, and has been favorably received by the readers of this magazine. We therefore present this month a paper read at a meeting of the Pacific Division, A. A. A. S., in Los Angeles. In announcing his new laws of gravitation, Einstein gave to the scientific world three tests of his theory. One, which was confirmed by the eclipse expeditions of 1919 and 1922, i. e., Einstein's statement that a ray of light coming from a star past the sun to the earth will be deflected out of its course by the attraction of the sun, is set forth in the following paper.

DURING the last few years a new task has been added to the observing program of total solar eclipses: the determination of the light deflection in the sun's gravitational field. The attention of astronomers had been specially attracted to this problem by Einstein's prediction, and the importatnce of these observations lies in testing one of the necessary consequences of Einstein's Theory.



MRS. HENRY M. ROBINSON AND MR. ADRIAAN VAN MAANEN WAITING FOR THE ECLIPSE.

The problem before us is this: are rays of light influenced by gravitation when they pass near a heavy massive body like the sun, and if that is the case how much are they deflected from their normal straight path? If light is subject to gravitation, a ray of light originating in a very distant star will be curved when passing the sun. The observer on the earth points his telescope in the direction in which the light reaches the earth and he observes the star in the straight prolongation of this direction; the star therefore appears displaced from is normal position in the direction away from the sun. The displacement is largest for a star seen near the sun's limb, while it rapidly diminishes for stars situated in the sky farther away from the sun. Of course it is only during a total solar eclipse that stars can be observed or photographed in that part of the sky which immediately surrounds the sun.

The German mathematician, Soldner, was the first who considered the bending of light by the sun's gravitation in 1801. The corpusculary theory of light then in vogue supposed light to be a stream of small particles travelling with the speed of light, 186,000 miles per second, and it seemed a natural conclusion that these particles should be subject to gravitation. With this assumption Solder found that a ray of light passing near the sun follows a hyperbola; in calculating the apparent displacement of a star seen at the sun's edge, however, Soldner made a mistake and obtained a value which is twice too large. The correct value for his assumptions that light is subject to gravitation like a heavy particle moving with the speed of light [adopting Newton's law of gravitation] is 0″ 87. Soldner did not suggest observation of this displacement and later when the corpuscular theory of light was abandoned, his work fell into oblivion.

In 1908 and 1911 Einstein took up this problem. His special theory of relativity and his, so called, principle of equivalence led him to the conclusion that light energy must have inertia and be subject to gravitation. Using Newton's law of gravitation he finds the apparent displacement of a star at the sun's limb to be 0″ 87 and that for other stars the dis-



PRESIDENT J. C. MERRIAM, CARNEGIE INSTITUTION OF WASHINGTON, AND MRS. WALTER S. ADAMS, MT. WILSON

THE ECLIPSE EXPEDITION OF MT. WILSON OBSERVATORY, POINT LOMA, CALIFORNIA



MR. FREDERICK SEARES, IN CHARGE OF THE MT. WILSON EXPEDITION; AND MR. E. A. SLOSSON, HEAD OF THE SCIENCE PUBLICITY BUREAU OF WASHINGTON, D. C.



MRS. J. W. ENDERLE, MR. EDWIN HUBBELL AND OTHER GUESTS OF THE COMMANDANT, FORT ROSECRANS, SAN DIEGO, CALIFORNIA.

to qualify as a successful show or experimental producer of results was nevertheless an added point of contact between the public and the scientific worker and cemented a fellow feeling between them as no perfect view of the corona could have done at this stage of the game.

Application of scientific results to our work-a-day world has been for the last few decades the popular demand from scientific research. Commerce has seen the value of pure science and has asked for more as applied to the problems of human life today. But acquaintance with the laboratory has given the intelligent observer an individual interest in science, and has made the reading public not only receptive to scientific truth but insistent in its desire.

Opportunity for leadership by trained scientific minds is the chief attraction of the Far West. Inspiration is bountiful in the eagerness of the open-minded western man of business, in the boundless spaces and fields yet unopened or occupied, in the building up of new communities and new social structures among a free people, inheritors of all the ages and receptive to the best of modern equipment and ideals.

No one man in this newly developed portion of California has grasped this opportunity to fuller measure than its leading scientist and citizen, George E. Hale. The measure of his active influence is infinite and is just beginning to be realized by California itself.

placements are inversely proportional to their angular distance from the sun's center. Although Einstein does not revert to the corpuscular theory, the assumptions on which his 1911 value for the light deflection is based are equivalent to those of Soldner, at least for the present problem. It is not likely that Einstein knew of Soldner's previous work, and at any rate his solution is entirely independent as it treats the problem more generally and by a different method.

In 1916 Einstein generalized his theory of relativity so as to extend it to the phenomena of gravitation. In this course Einstein adopted a new law of gravitation differing by small amounts from Newton's well known law, and this new theory required a light deflection just double that of the 1911 paper.

From the theoretical point of view we have therefore the following three possibilities regarding the deflection of a light ray just grazing the sun's limb.

Theory: Apparent displacement of a star at the sun's limb.

1. Newton's law of gravitation, 0″ 00. Light not subject to gravitation.
2. Newton's law of gravitation, 0″ 87. Light subject to gravitation. (Newton's corpuscular theory of light: Soldner, 1801.) (Einstein's special theory of relativity: 1911.)
3. Einstein's law of gravitation, 1″ 75. Light subject to gravitation. (Einstein's generalized theory of relativity: 1916.)

If we speak of Einstein's prediction we mean the third value resulting from his complete theory; the second value is often designated as the half effect. It was the task of the observer to test which of these three predictions corresponds to reality and the observations so far made decidedly favor the third case.

The practical solution of this task consists in photographing the stars in the neighborhood of the sun during a total eclipse and taking another photograph of the same stars several months before or after the eclipse when the sun is in a different part of the sky. The second photograph can be taken at night, and shows the stars in their normal positions. The two plates are then compared by careful differential measures and after these measures have been corrected by calculation for the difference in instrumental adjustment, they give the displacements of the stars during the eclipse.

The first successful observations of this effect were made at the eclipse of May 29, 1919, by two expeditions of the Greenwich observatory. This eclipse was particularly favorable because the eclipsed sun was situated within a group of bright stars. Three instruments were used; two of them (including the 4 inch camera which furnished the best set of plates) showed light deflections in good agreement with the prediction of Einstein. The result of the third telescope, however, was discordant, confirming rather the half effect. The field of all the three telescopes was small (less than 4 square degrees), the plates contained only a few stars (less than 12), and did not allow opportunity to test whether or not the light deflections were inversely proportional to the angular distance of the star from the sun's center.

Another opportunity for observing the Einstein Effect was offered by the eclipse of September 21, 1922. The Crocker expedition of the Lick Observatory observing this eclipse at Wallal on the N. W. coast of Australia, was equipped with two instruments specially designed by Dr. Campbell for testing the light deflections. The larger of the two instruments was a photographic twin camera of 15 feet focal length, which on 17 by 17 inch plates covered an area of 5 degrees square. The second instrument was also a twin camera, similarly constructed, but only 5 feet long. The larger telescope, of course, gives measures of greater accuracy and is more important for the Einstein problem. The shorter cameras, on the other hand furnished photographs covering a much larger area of sky, 15° by 15°. They mainly serve to test whether the star displacements are inversely proportional to the angular distance of the star from the sun's center.

With both instruments night comparison observations were made in May, 1922, on the island of Tahiti at a southern latitude similar to that of the eclipse station. The instruments were then packed up again, shipped to Australia and set up at the eclipse station at Wallal. The observing conditions during the eclipse proved very favorable; perfectly clear sky and good definition and steadiness of the star images. With the 15 foot cameras four photographs with 2 minutes' exposure were obtained, showing on the average about 80 stars down to the magnitude 10.5. The plates of the smaller instruments had exposures of only 1 minute and show between 500 and 600 stars, most of which, however, are situated at large distances from the sun. So far only the results of the 15 foot cameras are available; the work on the plates of the 5 foot cameras is not yet completed. The four eclipse photographs of the 15 foot camera were carefully measured with a measuring microscope and compared with the measures of four corresponding Tahiti plates. Three such pairs of plates were measured independently by Dr. Campbell and myself. The four plates show very good agreement and the mean result of 1″ 72 for the light deflection at the sun's limb is a very close confirmation of Einstein's prediction of 1″ 745. By applying suitable corrections to the measures each pair of plates was so adjusted that the stars in the outer portion of the plate fell together on the average. We thus obtain in the mean of the four plates the star displacements showing clearly that the stars near the sun were apparently displaced during the eclipse as compared with the stars near the edge of the plate. For 35 out of the 40 stars within 2° from the sun the observed displacements are away from the sun. For the stars situated outside of this limit the plotted displacements merely represent the accidental error of the measures.

In the diagram the observed displacements are more than 2000 times magnified and one might easily get a wrong impression of the amount of the effect to be measured. Unfortunately it is not possible, on account of the light of the corona, to observe a star at the sun's limb for which the effect is largest. The most favorable star that could be photographed at the 1922 eclipse was 15′ from the sun's edge and its displacement according to Einstein was 0″ 85 which on the plates of the 15-foot cameras was less than 1/50 of a millimeter (less than one thousandth of an inch). If I show you a drawing of two star images as they appear in the microscope of which the one image is bisected by the micrometer wire while the other is set off from the wire by 0″ 85 you will agree that the effect on which this test of Einstein's theory is based is small as compared with the size and definition of the star images; even for our most favorable star it is less than the radius of its image on the photographic plate. Still although the star displacement is small it is easily measurable and no experienced observer would make a bisection error of the amount illustrated.

There are still two questions remaining for discussion. First: Is there any possibility that these results have been vitiated by systematic errors introduced either by the telescope, the photographic process, the measures, or the method of calculation? For the purpose of being able to answer this question, an auxiliary star group had been selected and each of the eclipse photographs as well as the Tahiti comparison plates was also exposed on these check stars. The check field was so chosen that neither at Tahiti nor at Wallal it could have been influenced by the sun's gravitation. Of the two star fields photographed on the same plate only one (the eclipse field) could show any light deflections due to the sun's gravitation, while both should be affected alike by instrumental errors. Arranging the stars of both regions according to their distance from the sun's center and forming means for groups of stars we find that the displacements shown by the stars of the eclipse field are not shared by the stars of he check field. They can therefore not be due to errors of observation.

The sceptic will further ask: Is it necessary to consider the observed star displacements as an effect of gravitation in confirmation of Einstein's prediction; is it not possible that they are at least partly due to other causes, for instance to refraction in a circumsolar medium? etc.

It is very difficult to estimate or calculate the effects of such other causes. In all probability, however, displacements of other than gravitational origin would not be exactly inversely proportional to the angular distance of the star from the sun's center, but follow a somewhat different law. In this connection it is therefore important to observe not only the displacements of a few stars near the sun, but also to establish the law according to which the displacements depend on the distance of the stars from the sun. Although the results of our observations with the 5-foot cameras, made specially for this purpose, are not yet ready, the observations of the 15-foot cameras already indicate a good agreement with Einstein's prediction for this law, and there is at present no evidence that other causes than gravitation have a sensible effect on the displacements of the stars near the sun.

The present state of the problem may be summarized by saying that the observations made at the last two eclipses by entirely different instruments and methods are in close agreement with the prediction of Einstein's generalized theory of relativity and lead to the conclusions that light is subject to gravitation and that Einstein's law of gravitation is more accurate than Newton's law. At coming eclipses the most desirable supplement to our observational data will consist in observations of stars situated closer to the sun's limb (if such is possible) and in testing more accurately the law according to which the light deflections diminish with increasing angular distance of the stars from the sun.



Photograph by Fred'k. Ellermann, Mt. Wilson

A NOTABLE GROUP OF SCIENTIFIC MEN AND WOMEN GATHERED AT THE LIBRARY OF THE MT. WILSON OBSERVATORY IN PASADENA, CALIFORNIA, FOR THE MEETING OF THE SCIENTIFIC ASSOCIATION REPRESENTATIVES FROM EVERY OBSERVATORY IN THE UNITED STATES AND FROM CANADA

NO MORE vital and far-reaching source of influence has lately appeared in the Southland of California than the First Exhibition by Landscape Architects at the Southwest Museum. As the report of the jury of awards comments, in Southland Calendar, "The exhibition is the first of its kind held on the Pacific Coast. . . . It sums up types and qualities of current practice, . . accomplishes the creation and preservation of beauty in adapting land to human service." . . .

While this is true—for the architects and the owners of fine, large estates—and as an interesting exhibition of professional work by our landscape gardeners and city planners—a ride on the trolley between Pasadena and Los Angeles will prove to the interested observer that the landscape of Southern California near the "tenth industrial city of the country," shows on the whole no signs either of "the creation or the preservation of beauty."

In spots, here and there, hidden in the hills or surrounded by trees, one may find a fine estate, a well kept city park or a group of handsome city houses set in appropriate yards. But the hills—oh! the dear, softly-curved, beloved hills of California! How the ignorant are butchering them with the steam shovel! "Adapting land to human service" without one thought for the suffering of those who must look at them from the valley, the lines of traffic, or from the opposite hills!

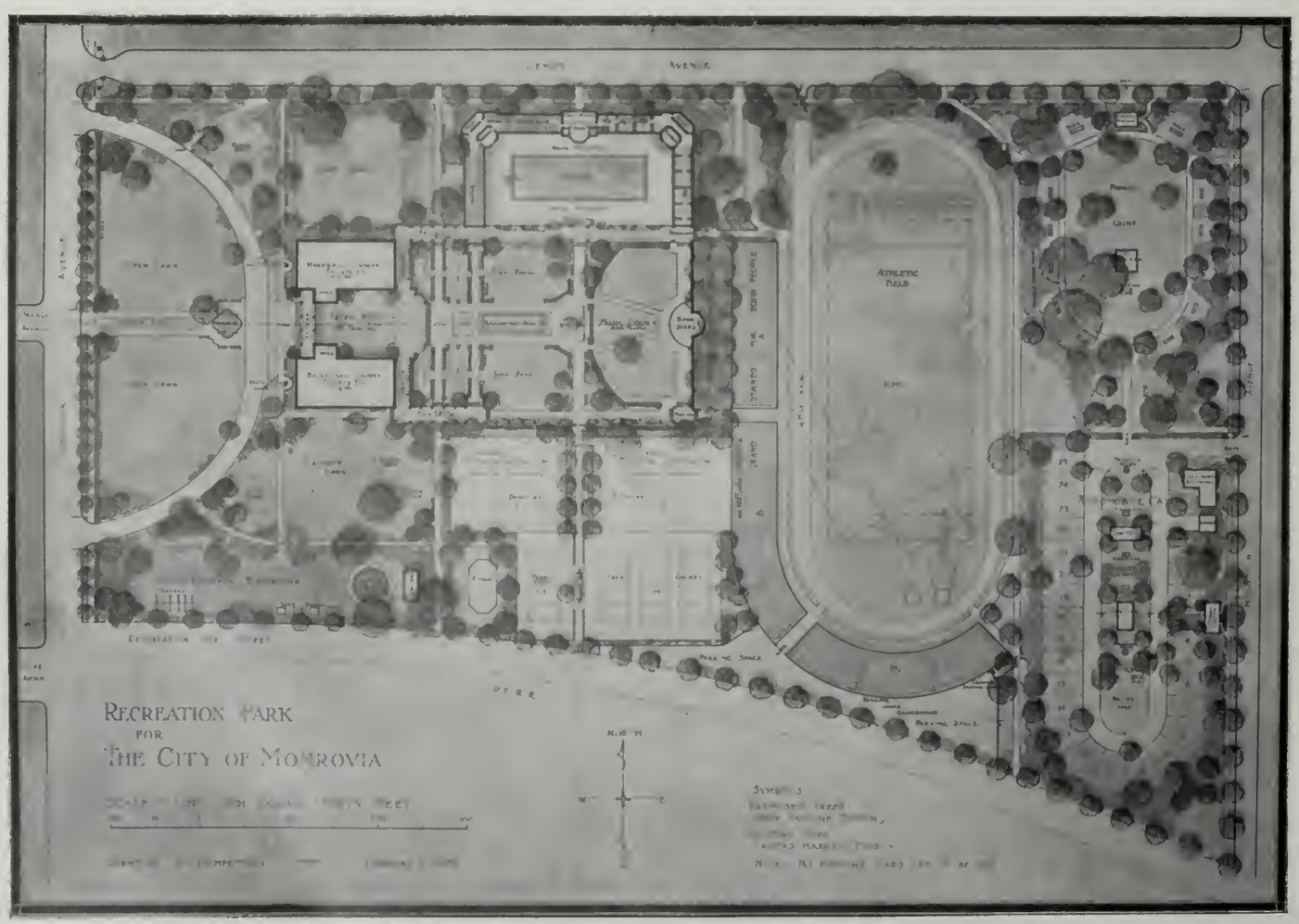
It is the prerogative of untrained minds to do things in the wrong way first and then to do them over again and again in order to learn. But we ask more of our public service companies; we demand that they be trained in the business they carry on. If a camper, ignorant of our dry, inflammable landscape, sets fire to the forest by carelessness, he is arrested and fined or jailed. Are there not crimes worse than arson being perpetrated on our hills, the loveliest inheritance we have to pass on to posterity? While city planners and splendid groups of trained architects have been giving their time to large houses of the wealthy and to flat parks and city plans, population has struck the hill country and running up it has built its own ugly little tenements high in the air for all to see their paucity of ideas. The lack of slow natural development in the building of hill towns by plainsmen suddenly dumped upon them by our methods of urging more people to come before we are ready to house them, has caused mistakes to be made, lowering the the value of property in direct proportion to the rapidity with which the land is "developed."

Few leaders in this public service have ever seen a beautiful hill town! For their benefit the Southwest Museum has held its first exhibition, has directed their attention to the source of knowledge of how to do things right.

Hidden in a book of pictures and quiet, simple explanations, we found at this exhibition the following notes on hill development by one born on the mountains of Switzerland, where for hundreds of years tiny houses have been built on the sides of steep hills. Mr. Herding has done a great service to California.



THE SOUTHWEST MUSEUM ON ITS ACROPOLIS BETWEEN PASADENA AND LOS ANGELES WAS FOUNDED TO PRESERVE THE SOUTHWEST ARTS.



THE PLANS FOR THE MONROVIA CITY PARK WERE PRESENTED IN COMPETITION, AND THE PLAN HERE REPRESENTED IN THE SOUTHWEST EXHIBITION WON THE COMPETITION FOR THE FIRM OF COOK AND HALL. A BOND ELECTION TO FINANCE THIS PROJECT WILL BE HELD IN THE CITY OF MONROVIA, OCTOBER 23, 1923

NOTES ON HILL PLANS

By FRANZ HERDING

For the planner of hillsides, the interest starts where the difficulties begin. On level ground, unfortunately, it has rarely been discovered that laying out is an Art. In hills, sooner or later we must accept this as a rule. There, planning without vision and imagination comes to a standstill, or leads to impossible situations and will prove impractical and will discourage prospective home builders.

Engineering alone will not suffice — the theory of the engineer in developing hill ground is to lay out streets. His logical procedure is to find a most direct connection between two end points of the street with the most advantageous sloping and turning conditions, at the least cost for the cutting and filling. This is the reason for the difficulty the buyers of lots find in developing their places. Everyone is confronted with innumerable problems, that make it expensive and difficult to improve.

The general planner of hillside developments has to extend his sphere beyond the exclusive engineering needs and has to find with unlimited artistic imagination different means to success. As a main thought, he has to create lots which are perfect building sites. To this, he has to add the practical and economical use of the lots and the blocks divided, and the artistic possibilities of all future improvements. He has to keep in mind the organic relationship of the street system with the buildings and the gardens and the topography. He cannot forget that at a glance from below one can overlook entire hillsides, or from above entire hill slopes or valleys where one never should see a confused picture.

In designing, the planner has to think in plastic terms, working steadily in three dimensions. Therefore, he should not attempt planning without a perfect topographical survey showing the smallest elevations practically and indicating all natural features as trees, shrubs, groves, springs, etc. The ground formation together with the development of the surrounding country will determine the street, elevations, locate the entrances, the important points and the traffic channels. The existing natural features will suggest the treatment.

Regarding the street system, it is a matter of finding the best line for the street in the site; and we may set as a rule, that the best line is the one where the cost of construction to the cost of upkeep and use is in the best economic proportion to the connecting line of two points. Thus a short and steep street may be cheaper to build, but is expensive in upkeep and use, while a long and gently sloping street to reach the same height will cost more but will be cheaper in upkeep and use. Therefore, a pencil line can cost millions in waste of horse power, labor and actual money for the years to come. This explains why a seep cut or viaduct, if practically and esthetically carried through will often prove considerably more economical and satisfactory.

Street turns or zig-zag winding streets of easy grade are a waste of land in home subdivisions and result in uneconomic blocks, while in steep grade streets the block development is easier. One would therefore, limit easy grade streets to very few at considerable intervals while he would develop the areas in between with second and third grade streets and foot paths. This means shorter streets of steeper grade and better use of the land. The width of hillside streets should never be standard. They should widen and narrow down according to site formation and to traffic needs. The limit in third grade streets should be that width in which two cars can pass each other. A short fourth grade street in very steep hills is often practical for one way traffic, if the driver has complete sight control of it. Steeper and gentler grades should change with level traffic rest places rather than forcing the street to keep on rising on a uniform grade. Those rest places can be plazas, street turns developed into terraces, etc., and are beautiful esthetical assets to development.

A stairway and walk system is of great importance in hill subdivisions; while it is related to the street system it has to turn off in its own direction for practical and economical reasons, offering short cuts to important sites.

While organizing such more or less technical matters, the planner never ceases visualizing the location and the architectural grouping of the houses. In fact, the best hill treatments for home sites are those in which houses are located perfectly in the landscape and the streets and walks simply drawn along and brought into good relationship with them. We are discovering this in studying old hill-towns the world over, which are famous as architectural gems. One is surprised to see the thousands of tricks and means that underlie their beautiful organism. We also find there that the houses are usually located in right angle to the contours; that they are set and built to have a perfect view over the streets and the country below that they have a direct vista to the next important plaza, building, natural or other feature. Everyone erects his house to conform to such ideas, bringing quite naturally a certain rhythm and harmony into the whole. Coincidently, these advantages working both ways, any vistas from those places that are seen from the houses, present pleasing, orderly, harmonious pictures. You see the fronts, the windows, the gables, etc., looking at you in a direct and honest way, and the roofs and walls meeting your eye in harmonious angle, and in this way the important and distinctive points are logically brought into pleasing relationship with distant points or home lots. Such hill treatments we find pronounced, especially in Mohammedan countries, where the relaxation and pleasure of the women was almost exclusively dependent on the vistas from the houses and garden terraces, therefore, also, bay windows, balconies, etc., stretching out to snatch vistas of interest.

We find that like the house, also the landscaping, the terracing, like every other improvement, all play their particular role in bringing about the admirable beauty of old hill towns. Everywhere there we find individual art built up to beautiful street views, attractive group compositions and entire harmonious towns. As many sided as are nature, climate and other conditions, as many sided are the solutions found. Not unlike a music composition appear those perfectly built hill-towns. From street to street a change of accords, from plaza to plaza of melodies and the entire music mounting up to the dominants of the hill town pictures, thus becoming a part and as a whole a work of art, linking up like music to harmonious accords.

A highly developed sense of the esthetics must have determined most of these historic examples; or was it that human instinct of cooperation which not unlike bees and ants building their communities, could not help growing into a town of perfection, just as simple and unartificial?

It is well to study how they have reached such perfection and employ the learned in our creations. We have lost during the last generations, that state of life in which quite naturally masses cooperate into the best. We have, however, gained to some extent a substitute, in the big Land and Development Companies, whose power and initiative make it possible along preconceived, comprehensive plans of great scope, enabling us to build in a modern way, a perfect architectural whole, which in the old days took generations to bring to a state of perfection.



MR. CHARLES ADAMS, LANDSCAPE ARCHITECT, IS PRESERVING OUR NATURAL CALIFORNIA AND WON RECOGNITION AT THE EXHIBITION FOR PRIVATE ESTATES AT BEVERLY AND SANTA BARBARA

SOUTHLAND

Evolution or Ignorance

THE book of nature is spread before us; if we are of inquiring minds we can but study it. If we are trained to collect data, classify it, and make logical deductions from it, we arrive at certain conclusions. If we have attained to the scientific attitude we have learned to hold our judgment in suspense and seek for more truth continuously. Working in this way we see evolution going on all around us. When orators, blind to the facts of the natural world in which they live, set out to fight those facts with words, they simply make themselves ridiculous.

Religion and especially the fundamental religious teachings of Christ can be no more shaken by a study of the facts of nature than the word of God can be questioned either in nature or in the inspired word. If then, we find our youth disturbed in mind because the science of the university does not agree with the dogma taught in Sunday school, one or the other or both of these methods of teaching is at fault.

That our presentation of learning in the schools is badly done at present seems the general opinion of our students of the subject. In "The Spokesman" for September, that vital, forceful organ of University of California Extension Work, gives two vivid flashes of light from experts in teaching.

Rebecca N. Porter, quoted from an article in Scribner's, says, "Members of the class in fiction writing were, almost without exception, the products of our present public school system . . . and what I learned from them [in their self-revealing effort to write fiction] about the wave of industrial discontent that is sweeping our country reveals stretches of quicksand along the path of our training in citizenship. Our present method of highly specialized education is a prolonged and persistent assault upon the human soul. . . . That there shall be anything given the student to help him across the bogs and deserts of life that lie before us all, regardless of what we may be doing for a living, does not enter into the plan at all."

Again, on another page, Dr. D. A. Hetherington says to the San Francisco teachers: 'The growth of the democratic ideal demands a change in educational method. We can no longer fumble along, attempting to develop reservoirs of information, regardless of the kind of thinking done. The self-made man of the past has been efficient because he spent his time thinking out real problems, not in acquiring masses of information that ought or ought not to be useful at some later day. The education of the future must place its emphasis upon the thinking done, not upon the amount of information stored away."

Food for thought lies in these sober findings of our best educators. Why waste time fighting evolution? God made man in his own image; but we must not forget that God is Spirit and it is the spiritual part of man that matters, not the origin of his natural body or the shape of his ears. What the race is evolving into is our problem rather than the faraway story of the bourne from whence we came.

Saving the Redwoods

DUE to the work of the "Save the Redwoods" league, the most magnificent forest road in the world, the Redwood highway, is being preserved as a lasting heritage to California. Not all of the great trees that line the road for many miles are yet safe from the lumbermen, but logging is in active progress in only one place along the highway. At one point, a short distance south of Scotia, lumbering is in active progress, but the Bolling Grove, the Mather Grove and the Kent Grove bear witness of the successful drive to protect the trees along the highway. There are still many splendid groves that will inevitably be cut down, however, unless the work of the league is continued and more money is forthcoming to purchase other timber lands along the road. The magnificent Bull Creek grove that contains a tree said to be sixty-seven feet in circumference and almost 400 feet tall is close to the State highway near Dyerville, and should by all means be acquired.

The Humboldt Pioneer Memorial Grove, a tract of primeval redwoods near Orick, Humboldt County, was dedicated to public use on Sunday afternoon, September 2nd. The exercises, simple and appropriate, were held under the giant trees of this grove, recently given to the state by Mrs. Zipporah Russ of Ferndale.

This grove, which contains some of the finest and largest trees in the Redwood belt, will become a unit in the system of State Redwood Parks. It contains 166 acres of redwoods.

That the gift of a grove of Redwoods to the state by Mrs. Russ was at least partly inspired by her daughter, Mrs. Georgia Russ Williams, is evidenced in the publication of a book of verse by Mrs. Williams, entitled "Save the Redwoods." This volume, which has been privately distributed among her friends, contains a number of excellent poems expressing her keen interest in the preservation of these mightiest of trees.

"For lo! her treasures vanish
And the trust she held for coming men
Is broken;—her forests rare, her crown
Of beauty, carelessly is flung away.
The ever-swelling hosts who worshipped
In her vast cathedral groves, and who laid
Their riches on her altars, find
The temples razed, and desolation where
Surpassing beauty once had claimed the world."

Strong regret over the destruction of the Redwoods is expressed in the following lines by Mrs. Williams:

"Today they are cutting the Redwoods,
Cutting the beautiful trees,
I can hear no sound in the world
But the cry of the falling trees.
From the groves on the rich river levels
Where stood they since ages long gone
To the tops of the high-crested mountains,
They mow ruthlessly, steadily on."

Europe and America

CAPTAIN PAUL PERIGORD, French soldier and scholar, American economist and lover of the free people, returns to his work at California Institute of Technology after a year of vital and intensive study in the center of European organization and government.

That his position in the Institute is one of tremendous influence for good to the entire community, to the Pacific Coast and through it to distant centers is a fact which should be grasped by the wide-spread audience which has learned in the past to value his opinion and which makes constant demands upon his time. From this quiet, scholastic center of teaching, the results of Captain Perigord's study of world problems may go forth in logical order and be studied and commented upon by others. Confusion is avoided by centralization, and our universities and institutions of learning thus become the leaders of our people. Men who can think straight and think clear through to a conclusion are now in demand as teachers in our institutions, which aim to train future leaders, and whose by-products count in influence on the community in which they are situated. Limited only by the capacity of their community to absorb the good, our numerous colleges and institutions are entering upon this second phase of their work and through university extension and special lectures are functioning as centers of independent thought.

Captain Perigord sees in California a place where new ideas may be worked out in freedom, and where much may result from the discussion and application of world theories and ideals. He will present in these columns—as he did last year before his departure for Europe—interpretations of European thought and conditions, which,

OPINION

without such expert aid, seem almost beyond the understanding of the individualistic citizens of California.

Back to the Church

THERE is a growing suspicion in the minds of many people that they have missed something by not going to church. Together with the re-housing of nations there is seen a rebuilding of churches all over the world and an enlarging of their capacity.

The time when elementary ministers beat the tom-tom and announced popular music, popular subjects, striving to give a jazz character to the sacred service, and thus attract people, has passed. Stirring in the heart of the world there is a longing to know more of Christ, the Savior.

The great stream of knowledge which has come down to us through the ages was turned by Christ's direction into the channel of the Christian Church. Christian civilization has flourished on its banks and been nourished by its waters. Whenever and wherever the walls of the church have become too narrow or have been broken up into small sections the great stream has overflowed onto the land and outsiders have seemed to have more of the truth than those left inside.

Where the command to go out into the world and preach the gospel to all nations and all tribes has fallen on deaf ears, some great pestilence, famine or war has brought the Christian nations in touch with outer tribes or with each other to fight disease or some common enemy or even closer still to grapple with each other and then to sit down together to think things out. Immediately this place, where two or three individuals or nations are gathered together to know more of the right way to live, becomes a tabernacle of the most high God. The heavens are opened, the altar of sacrifice is there, the still, small voice becomes audible and men begin to build a church that they may hear it better and constantly be guided by its whispered words.

Religion, re-ligare, a turning back to take hold on God; that is Dean Gresham's definition. And as the world quiets down to think things out after the last great war, how naturally we turn to listen to that still, small voice which speaks to us beside still waters, among cathedral redwoods or in the cloistered hills.

Curiously enough, though nature quiets our thoughts and makes us ready to receive the truth, it does not tell us anything we do not know already. Poetic thoughts may crystalize, memories cluster around some dear one who taught us the truth, songs and quotations from others similarly placed come back to us in the silence or we read a book carelessly selected but full of the present trend of religious thought. But one man can not make a church. A peculiarity of human thought is that its fabric is made up of ideas collected from those who have thought before. "As a man thinketh so is he." If he is trained in the way to think, if he has been shown the sources of knowledge and can reach down into the depths of his own mind and find there a storehouse of ideas the world has already tested, then he can go on and build up a philosophy of life. But natural ability is nothing, education is nothing, stored knowledge is useless if it does not lead us to the source of life. The turning toward God is the crux of the matter.

And as we turn and walk in the path Christ trod before us, as we "follow on to know" more of the truth as exemplified in Him, we find a great throng walking with us toward eternal life. Like Peter, awed by a vision of the saints transfigured, we say "Let us build here a church."

But the great throng of thinking, forward-moving people we have joined, and which is constantly augmented by those who see it and leave their work or play to swell its ranks:—that is the Church of the living God.

The building, the resting place, the drinking fountain, the altar, which man builds with all the beauty his gratitude can devise, is but the expression of man's desire to hold on to God during his fitful stay on earth. In it we "think we have eternal life," for here in the church as we build it, the Scriptures are searched for the truth and each man and woman draws from the well that which convinces and sustains in the hour when each must pass on alone.

To Our Departed Guest,—Harding, San Francisco, 1923

We of the West
Were glad to think that you would ride
Our mesas, breathe our air; with pride
We offered them to you—our living guest.

We should have trembled, all inadequate,
If we had known our land would be
Your doorway to eternity. . . .
Your Golden Gate.

DORIS PACKARD, Claremont, California.

Twilight on the Hills

TO VIEW the dawn, radiant in its glow and splendor, is a glorious experience. Dawn typifies the youth of all things, the beginning of life. It is the signpost pointing towards the fair vistas of untrodden ways.

Just as the early morning hour symbolizes hope and promise, the evening hour suggests peace and quiet. In the calm hush of departing day our thoughts become tranquil and contemplative.

Poets have made the twilight hour immortal by fitting their mood to verse; artists have caught the intangible spirit of twilight and transferred it to canvas. Outwardly the picture shows a group of trees athwart the evening sky; inwardly we behold the fleeting and evanescent play of shadow and light, the real setting of the twilight hour.

Twilight is a beautiful word, not only for its sound, but also for its meaning. The word signifies two lights: the receding light of day, and the gradual inflowing of darkness.

Towards evening, a time when the golden sun begins to sink behind the far hills, I leave my cabin and climb a high pine-clad slope. On the heights I seem more attuned to the spirit of the hour and much nearer to the Creator of all things good and beautiful. Beauty is indeed "in the eye of the beholder." Over the face of cloudland spreads a vast sapphire sea with rippling shoals of soft orange breaking upon a shoreline of alternating blue and green strand. Up from the sea jut myriad isles of mellow gold. The colors spread, deepen, and change as I stand watching them.

Beauty is also "in the ear of the listener." Hark to the wind in the pines chanting the farewell song of departing day! The evening wind blows softly, the green boughs overhead stir faintly until, catching the full sweep of the breeze, they fill the silent air with their full melody. Far above is heard the meadow lark chanting its rippling evensong "at heaven's gate."

Bars of deep blue and bright coral now extend across the western skies. These colors in turn give way to glowing crimson, brilliant magenta, and royal mauve. In its irregular and winding array the blending of colors resembles the markings of water-silk. The gleaming iridescence softens into a wide expanse of flaming carmine amid which appear fleecy isles of black, the messengers of night. The glowing red darts its molten rays forth to pierce the encroaching wave of misty black. Now the heavens change to a rose-dusk that sends its light earthwards to tint the piney slopes of the silent hills with its mellow magenta beams. The old rose melts gradually away and a pale blue gleam creeps over the face of cloudland. Fainter and fainter glow the evening lamps until the sky turns to an uncertain white.

The wind is hushed and the pines stand erect and silent. Far away sounds the faint tinkle of a cowbell, nearby is heard the sleepy chirp of a vesper sparrow. Receding day yields to approaching night; the curtain of darkness envelopes the silent hills within its sable folds and the drama of twilight in all its poetic beauty is brought to a close.

ERNEST G. BISHOP.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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ANNUAL REPORT

One year ago the Architectural Club of Los Angeles awakened to find its membership of approximately fifty increased to practically two hundred. Today, there are nearly four hundred members on its rolls. The problems of organization alone involved in keeping pace with this increase have been many. A fine co-operation from an enthusiastic corps of officers and a hard working executive committee is to be blessed for all the progress the Club has made during the past year.

We have conceived the Club to be a thing bigger and better than simply a playground for the younger men of the profession. We have conceived it as a sort of common meeting ground where architect, draftsman and student may learn to know each other and develop that sympathetic understanding of the problems common to all that always come from closer fellowship. We have constantly solicited the cooperation of all three groups and have endeavored to shape Club policy for the mutual interest and benefit of all.

The first problem attached was that of club organization. A business-like and systematic way of billing and collecting club dues was inaugurated. A budget and a purchasing system were established, and a comprehensive bookkeeping system installed.

The policy of discussing Club business in open meetings was discontinued, and an executive committee was appointed which examined executive problems and made concise recommendations to the Club, thus eliminating much harranging in meetings and giving much more time to real purposes. The recommendations of the Executive Committee have been approved without exception by the Club.

A monthly bulletin was established to keep up interest in the Club by those unable to attend meetings, and to provide a means of reaching at regular intervals all the members. Incorporating this bulletin in the "California Southland" has not only effected a substantial financial saving to us, but brings to each member a magazine standing for the ideals the Club believes in. It also insures a regular publication of the Club news, which, of course, is extremely essential to our ultimate success.

A determined effort has been made to program every meeting so as to provide something of real educational value for the members. The older men in the profession have cheerfully co-operated with us by speaking at many of the meetings. Outside speakers have been obtained, and have discussed numerous technical subjects of interest to all. Some of the meetings have, perhaps, been too serious. It is, and always will be, extremely difficult to plan meetings that will appeal to the varied interests of all Club members.

The Club has initiated numerous competitions which are resulting not merely in prizes for its members, but in the raising of the standards concerned. Small house competitions held by the Security Housing Corporation, the Community Arts Association of Santa Barbara, and the Los Angeles Examiner have brought some three thousand dollars to club members. Arrangements are practically completed now for two more competitions—for a brick house and a concrete house—with another three thousand dollars in prizes.

A constant effort has been made during the year to build up the club library. The club has its own library room and librarian, and happily enough, is now to receive some books. A three hundred dollar gift from the Allied Architects' Association of Los Angeles and a similar one from the Rapid Blue Print Company will bring about six hundred dollars worth of books to the club library next month. About two thousand mounted plates were given to the club library by the Southern Branch Disabled Veterans. With this



OFFICE OF THE CLUB, 818 SANTEE STREET.

nucleus, we shall soon have a real library.

The Beaux Arts Atelier has flourished every way but financially, but a systematic way of collecting dues has now been installed which will undoubtedly alleviate this difficulty. The patrons — Messrs. Kenneth Carpenter, Fitch Haskell, and Jess Stanton have served loyally, and theirs is a labor of love the Atelier men will never forget. That one of the old Atelier men — Lee Rombotis — should win the Paris Prize is certainly sufficient indication that we have a real Atelier.

The Club has organized a small house bureau which will take another year to develop. The fundamental scheme is good, and five thousand dollars invested in it would put it across immediately. For lack of this, we must build up the Bureau slowly.

A systematic employment registry has been established by Mr. Henry Davis and his committee, and has been used by most of the architects and draftsmen in town who needed help or jobs during the year. All it needs to insure its best results is a little better cooperation from those using it.

During the year the Club quarters have not only been nicely furnished, but all of this furniture has been paid for.

Realizing that the local architectural schools must have the co-operation of the architects, a determined effort has been made to interest particularly the older men in the profession in the development of these schools, and much good has already come from this club policy. Again, the students in these schools have been encouraged to join the Club, and we now have practically a hundred of them on our roster.

During the year, eight Saturday afternoon Educational trips have been conducted to buildings of common interest and to the moving picture studios, and have proven very popular with the members. Exhibits of photographs and drawings have been held in conjunction with the regular Club meetings.

The Club has obtained contact with all the magazines interested in architecture in the Southwest, and has cooperated with them in placing good architecture before their readers. It has taken into its membership numerous craftsmen of unquestionable ability, and is now laying the foundation for a craftsmen's school. It has taken the first step towards an art alliance which may lead eventually toward the establishment of a joint school or meeting place.

While a seriousness of purpose has been constantly in mind, we have endeavored to keep the Club a congenial and friendly place, with a real good fellowship atmosphere abounding at all its meetings. We have tread on some toes, of course, and have taken our cussings therefor, as gracefully as we felt the particular occasion demanded. It has been an interesting year, and we have given the Club our best. For next year—let all of us help out, and make it the best and biggest yet for the Architectural Club of Los Angeles.

OCTOBER MEETING

The October meeting was held at the Los Angeles Athletic Club and was addressed by Mr. Edwin Bergstrom, President of the Allied Architects' Association of Los Angeles who spoke on "Office Administration." Mr. Garnett Van Pelt of Marsten, Van Pelt and Mayberry gave an illustrated lecture on "Mexican Architecture." Officers for the forthcoming year were elected.

SEPTEMBER SPECIAL MEETING

One of the most enthusiastic meetings of the year was held at the University Club on the 21st of September in honor of Mr. Lee Rombotis, who won the Paris Prize, and who is a member of this Club, and Mr. Don Wilkinson, who had just returned from a six months' tour of Europe. Mr. Rombotis gave a brief description of his work on the prize drawings, and Mr. Wilkinson followed with an interesting talk about his travels. Donation of approximately six hundred dollars worth of books for the Library were announced from the Allied Architects' Association of Los Angeles and the Rapid Blue Print Company respectively. Two small house competitions—one in brick and one in concrete—were described by Mr. Summeral, of the Common Brick Manufacturers' Association, and Mr. Paul Penland, Research Engineer for the Blue Diamond Material Company, with prizes aggregating two thousand dollars.

SMALL HOUSE COMPETITION

The following is an announcement of the awards in the five thousand dollar Small House Competition held by the Community Arts Association of Santa Barbara. The above one hundred plans were submitted, and the results were most satisfactory. The drawings are to be compiled into a book for general circulation. The Advisory Architect for the competition was Carleton Munroe Winslow of Los Angeles. The professional judges were Jess E. Stanton, Pierpont Davis and Maurice Sumner Spaulding, all of Los Angeles.

Prizes were awarded the following contestants, practically all of whom are members of this club:

First Prize—$500 in Gold.....W. L. Moody
Second Prize—$200.00 in gold.....A. McD. McSweeny
Third Prize—$100.00 in gold.....Leffler B. Miller
Fourth Prize—$20.00.....Harrison Clark
Fifth Prize—$20.00.....H. G. Lewis
Sixth Prize—$20.00...Howard S. Richmond
Seventh Prize—$20.00.....Everett Radcliffe Harmon
Eighth Prize—$20.00.....Leffler B. Miller
(Hors-de-Concurs awarded eighth prize, but under terms of competition, money goes to next award).
Ninth Prize—Honorable Mention.....L. Gail McCully
(First Honorable Mention receiving money prize, as noted above).
Tenth Prize—Honorable Mention.....John F. Murphy, and C. F. Cullity
Eleventh Prize—Honorable Mention.....Frederick A. Eastman
Twelfth Prize—Honorable Mention.....Ted Fletcher
Thirteenth Prize—Honorable Mention.....Leffler B. Miller
Fourteenth Prize—Honorable Mention.....Lee P. Fuller

EXAMINER COMPETION

Copies of the program of the Examiner Competition for a Seven Thousand Dollar home have been mailed to all the club members. These programs are revised to date with the following exception:

"The plot plan shall show the roof plan of the house."

These floor plans are to be passed upon by the Palos Verdes Art jury as well as the Examiner jury and there will be noted in the publication of the prize drawings which ones are acceptable for the Palos Verdes project.

Down to Honolulu in the Good Ship Viking IV

Log of CLAUDE D. PUTNAM *Second Mate*

THE starting gun was fired at 12:30 p. m., Saturday, July 21, 1923, and six good ships piled across, the Viking being the third in order. We busted our main bridle just before the start but soon had it fixed and filled away. The little ship headed S. E. and a fair wind soon carried us out on our way toward Santa Cruz Island. The Cruiser, Lady Luck, with Shirley Meserve and our wives aboard, followed us out and fired a parting salute, wishing us God-speed and good luck on our 2500 mile journey to the sunlit southern sea island, Oahu.

We logged a good ten knots for three hours and then we slid in behind Santa Cruz Island where we lost the wind completely. It wasn't so bad, though, for to the lea of us, and about three miles away, the Spindrift and the Diablo were caught in the same soft spot. We were all praying for Rasthmus to come along and give us a boost ahead. I just heard the skipper say the compass was true N. E. by N. so maybe we will get some place, and anyhow Bill's making some fine smells come out of the galley.

The skipper just set the watches. Three men to a watch and four hours on and four hours off. Brad and Otto Wildey set the watch with the skipper, and McDermott, the Irish Admiral, and Beecher Hungerford sets the watch with me. "Bill," the sea-going cook, is on watch all the time and sleeps under the stove in the galley. He wears a golfer's cap, but "Gawd!" how the boy can cook. The skipper said he wanted the graveyard watch and it meets with great approval from our side, anyhow, we should argue with the skipper. 8:00 p. m. We are all snug in "snugglers." During the night the ship wabbled about a lot, she jibed and jibed and followed the garbage we dumped over at dinner time. The Poinsettia, scratch boat of the race, drifted up within hailing distance about 11 p. m. She had carried away some sails during the afternoon, she said. No wind all night. We made a mile in four hours, 35 miles on our way.

Sunday, the 22nd: The "calm watch" came on deck at 8 a. m. and what little wind we drummed up soon vanished with the watch. The Poinsettia was a beam of us to windward about a mile off. We had lost sight of the Spindrift and the Diablo by morning, they evidently had some wind from somewhere. 11 a. m., and Santa Cruz Island is still abeam on the starboard side.

Monday night at the mid-watch she blew so hard all hands piled out and doused the mainsail and jib. There was an angry sea, angry wind, angry crew, and angry cook—poor cuss couldn't cook and spent his time dodging dishes and pans in the galley. The wind howled through the rigging, a 35 miles clip all night, but by morning had dropped enough for us to put 3 reefs in the main and fill away.

Tuesday at 10 a. m. we shook out the reef and are bowling along about 10 knots in a fair wind and moderating sea. The deck looks like a Chinese laundry, pants, shirts, and socks are all hanging out after last night's wet party. Tuesday at 12 m. our position is—"damned if I know." Miles logged 360. Tuesday, 4 p.m., ship snorting along about 9 knots. Sky clearing and the sea long, and that wonderful deep ultramarine with an occasional white cap. The day has been wonderfully pleasant, with everyone enjoying it. We set the big topsail at noon and she is pulling fine. There are three large and strange looking birds following us. They have been by the ship since we left Santa Barbara Island. They fly ahead of us and set till we pass and then sail ahead again. We figure they are good omens—as well as garbage consumers.



VIKING IV BOWLING ALONG WITH A BONE IN HER TEETH.

Wednesday, 10 a. m. All's well and over 500 miles out, ship is heading W. ½ S., and doing about 9 knots. We set the reaching jib during our watch. It seems we do all the canvass packing during our tick. Right here I must mention the 8 a. m. breakfast we had. Here's the menu—grape fruit, raisins and nuts, cream of whaet, wonderful hot cakes, hard boiled eggs, raisin bread, marmalade, and coffee. Something funny about Brad, for a thin man. He ate 12 hot cakes, 4 eggs and other incidentals. Gee, what a virgin appetite!

Longitude, 128° W.; Latitude, 30° 55′ N., at 12 m. Wednesday, 25. We are sure getting south, for the air is a lot warmer and the water is that deep wonderful blue. The watch on deck just sung out, "she's starting to rain." Mac and the Skipper have just finished taking the sights and now we know where in the cockeyed world we are.

Thursday at 9 a. m., 684 miles from Santa Barbara, course W. by S., medium seas and medium N. by E. wind, ship making 8 knots. At eight this morning the skipper comes up to take his morning wash. He takes the pail, reaches over the starboard rail to fill it, pail slips out of his hand and sails away, skipper takes bath in the lea scupper. Cook comes up to fill his paid with a dipper, reaches over to get a fill and a way goes the dipper. "Ain't it Hell" the way things go on board a ship? Also lost an anchor davit over the side. The balloon sheet lifted it out. At 11 a. m. we hauled down the reaching jib and set the balloon jib in its place, the wind being more favorable for the ballooner. 12 m. the skipper and Mac shot the sun and found our new position, 132° 12′ long. W., 32′ N. lat., 710 miles off. Our new course is W. S. W. and in the steamer line. Beech went aloft for a look, but reported "nothing in sight." Lonesome ocean, no fooling. [Brad is having a swell time with his little generating plant. She runs five minutes and then stops. Hope he gets her to percolate, for we need lights.] (Note: The three birds that followed us from Santa Cruz have departed for parts unknown. Guess they tired of our garbage.)

Tuesday, 27th, at 8 a. m.: Position, 137° W. Long., 31° N. Lat. Ship heading S. W. by W., making 5 knots; light northeast trade winds. At 1 a.m. last night Beech and I sighted a ship's mast headlight, off our starboard beam, about four miles. She seemed to be heading south. During the skipper's watch the balloon jib sheet got to thrashing around and carried away the port anchor davit. Tore the sail at the foot a little. Otto sighted a flying fish at 7 a. m., the first fish we have seen since the sharks off Santa Cruz.

After the deep sea navigators get their morning sights we are going to rig and set the big square sail. 4 p. m.: 136° 12′ W. Long., 31° Lat. N.

We are at last setting pretty, and the old ship's bowling along in her usual fashion under reaching jib, spinnaker and main sail. The square sail was the bunk, so we hauled her down and stored her away. That sail might have fit a Chinese junk, but wasn't cut for a yacht. During the morning we had a sudden easterly squall and jibed the mainsail, which carried away the topping lifts and tore the sail. It soon stopped, however, and we repaired the damage with a pair of Brad's pants. The ship is making S. W. now and if we do as well until tomorrow at noon, we will be half of the way across. 5 p. m. A fresh N. E. wind began to smoke up and all hands on deck to take in the spinnaker. We doused her and set the foresail. Everything full and by.

Saturday at 12 m. At 10 a. m. we repaired the log, which had become foul, and found we were 100 miles better off than the log indicated. The ship is making S. W. ½ W. under spinnaker, ballooner and mainsail. The morning has been wonderful; long easy swells, about 60 feet from crest to crest, and a fair N. E. wind. The sun is hot and just a few fleecy clouds. Last night, during Beecher's and my watch, the seas were wild and threatening. They would curl up behind us and some of them came into the cockpit, but ev-



TAKING A LONGITUDE SIGHT—ADMIRAL SOILAND WITH SEXTANT.

The Crew of the Viking IV

Dr. Albert Soiland, Skipper.
C. W. Bradbury, First Mate.
Claude G. Putnam, Second Mate.
Otto J. Wildey, Third Mate.
Beecher Hungerford, Sailor.
MacDermott, Paid Seaman, Sailor.
Bill Bhart, Cook.

erything went all right. We had the moon at times, and it was a wonderful night, not so cold. Our position is 138° 47′ W. Long., 30° 5′ N. Lat. True course S. W. ½ W. We are now 980 miles off Santa Barbara and still going strong. The ship has made 7½ knots an hour for the last 4 hours.

The little ship has been traveling all day and at 4 p. m. she passed the half way mark, and we figure to feteh Diamond Head by Friday night and be in Honolulu in the morning. We are in the San Francisco steamer lane and will be in the Los Angeles steamer lane by noon tomorrow. The ship has a new guide—a great white sea gull has picked us up and is keeping with us. 8 p. m. After dinner we all assembled in the cockpit and Beecher brought out his mandolin. We sang 'em all and made some new ones to sing in Honolulu. Wonderful evening, fair winds, long easy seas and bright moon; ship travelling like a phantom.

Sunday, 10 a. m. Just 10 minutes after Beech and I came on watch at 4 a. m. I had the great pleasure of sighting a big tanker, north bound, about a quarter of a mile off our starboard beam. We called all hands to look at her. She sure looked good. The sea was running high all through the night, but we were able to carry our spinnaker, ballooner, S. W. again under spinnaker, staysail, foresail and main. Speed about 8 knots. Bill put over another 100 per cent breakfast which was much appreciated. 4 p. m., we are now 871 miles from Honolulu. The ship has made 121 miles in the last 24 hours. The winds have been very light and a long easy swell. Lat. 27° 32′ N., Long. 143° 30′ W., at 4 p. m. We have all been lounging around telling stories and reading, all praying for Rasthmus to blow and kick us ahead. We saw a school of fish this noon. They appeared to be mackerel. Also some flying fish. 8 p. m. The night is beautiful, but not so good for racing, as the wind is light and the sea quiet. We told stories and coasted along until 12 midnight. The ship logged 20 miles during our watch, which made the total mileage traveled up to 8 a. m. Tuesday, 42 miles in 12 hours. Mac entertained us by talking in his sleep some during the night.

Tuesday, July 31, 10 a. m., ship still on her port tack; very light N. E. wind; speed about 3 knots per hour. We are drifting through a school of albicore. They are dancing all around the ship. We have a line out and hope to pick one up. 12 m., no fish. 4 p. .m We are now in the Latitude of 1 per cent Calm, according to the wind chart. We all agree that the bird who made the chart was a liar and



A SUNSET ON THE TROPIC OF CANCER.

fisherman's staysail, and mainsail, the ship logging 9 knots at times. At 6 a. m. this morning a squall came up which made us alter our course for an hour. It rained smartly for a few minutes. Otto Wildey composed a new song for us to sing, as follows:

"With the Yachtsmen, from Newport, ain't we got fun?
We are all here, full of good cheer, ain't we got fun?
Here at Honolulu with the rest of the bunch,
We'll show the gang that Newport has the punch.
If you brew it, lead us to it, and we'll have fun.
Brandy, Apey, but no Poi, still we'll have fun.
(There is nothing surer, the grass skirts make the boys look longer).
In the meantime—still between time, we'll have fun!"

Ship's position at ?:15 a. m., Sunday: Lat. 29° ?′ N., Long. 141° 27′ W. Distance traveled in last 24 hours, 183 miles.

At 11 a. m. the wire topping lift on the main boom carried away. No serious damage. 3 p. m. a rain squall came up suddenly from the N. E. and I peeled off my clothes and parked myself in the boat ropes on the bow sprit, where, with the wash of the seas and the rain, I succeeded in getting a wonderful bath. The ocean water is delightfully warm now. 12 midnight. Another squall came on suddenly, and all hands on deck, some in pajamas, and otherwise, to take in the light sails. At 1 a. m. we came about on the port tack and steered S. by W. Wind was flukey all night, and we didn't make much time. Everyone had a bum night of it, rain and seas, and slippery decks.

Monday, 9 a. m., July 30th, 1923. All hands on deck to set the spinnaker. We are going don't know a d—— thing about the winds here. Ship making great progess, I guess not! Well, anyhow, the water and food is still plentiful, and we shouldn't kick. 4 p. m. About ship



BEECHER HUNGERFORD AT THE WHEEL.



CLAUDE PUTNAM, SECOND MATE, OUT IN THE BOWSPRIT. YACHT, VIKING IV.

on starboard tack again heading W. S. W. Ship made 8 miles in the last 4 hours. Greenwich time, 2:02; Los Angeles time, 6:05 p. m. The sunset has been the most wonderful I believe I ever saw; every color and cloud formation imaginable. Plenty of phosphorus all night.

August 1st, 1923. 6:00 a. m. We put the ship about on the port tack. The wind has changed and is coming light from the S. E. 8:00 a. m. The wind is abaft the beam on the port side, ship full and by on her course under reaching jib, staysail, foresail, fisherman's staysail and main. Everybody now has hopes of getting in after this three days of slatting around. 12 m. We are 660 miles out from Honolulu. The wind has died again and no prospects. Our course is W. S. W., and the skipepr says he feels a wind coming. Wouldn't it be fine if he was right? We are coming about again on the starboard tack before lunch,—praying to God for a N. E. wind. Water and food are holding out good, so if we don't get wind for awhile you will still have an opportunity of reading this log. All night long we flopped, listing to the chirp of the crickets in the rigging and the snores of the watch below. The skipper has a peculiar snore, quite impossible to describe, coming gently like a trade wind, and ending in a crash like a northeaster.

August 2nd, Thursday, 8 a. m. The ship started to sail at 4 a. m., logging about 4 hours, and is still going good. We set the ballooner before breakfast, the wind coming over the port quarter. 12 m. Position, Lat. 24° 8′ N., Long. 147° 27′ W. 4 p. m. Position, Lat. 24° 3′ N., Long. 148° 0′ W. We are 500 miles off Honolulu, ship heading W. S. W. ½ W., making about 7 knots, with a steady trade wind behind her. We passed the Tropic of Cancer last night, and will be able to see the Southern Cross tonight. Beecher and I had a wonderful bath this morning by the slush bucket method—one fellow dousing the other with a pail up on the foot ropes on the bowsprit. We don't dare to go over the side on account of the man eating sharks which follow the ship. The ship's log has busted, so we have to give up our dead reckoning. There is a big change in the climate. The day has been hot and the nights are balmy, with a wonderful moon to cheer the mid-watch and the graveyard. [We are all hoping to see the steamer, Calawaii, tomorrow morning. Mrs. Soiland and a party are aboard, and will prevail on the Captain to speak our ship.] The boys are all well and in good spirits now that the wind is blowing

after a three day calm spot, for there is nothing that takes the heart out of a sailor as quickly as doldrums. Everything slams and bangs and tears the rigging to ribbons in time. 10:45 p. m. The big red moon just came up, and such a glorious sight it is, like a ball of fire coming out of an indigo blue sea and sky. A peculiar looking bird has been following us, called the Boatswain Bird, with a long spike instead of a tail. There are lots of flying fish around us ,and a sort of small gull, a shore bird, it looks like. [There was a heavy cross sea occasionally during the night, which shook the ship from keel to truck, but did no apparent damage.]

Friday, August 3rd. 8 a. m. Lat. 23° 40′ N., Long. 149° 30′ W. Course S. W. by W. ½ W. Ship under spinnaker, ballooner and mainsail, logging about 6 knots. [We have given up hopes of seeing the Los Angeles steamer, being too far to the south of her route to make her out.] 4 p. m. "Heave, Ho, my hearties." We are now feeling the losh of the N. E. trades and the little ship is flying along like a sea gull, much to the satisfaction of all of board. The outhaul of the spinnaker just carried away, but she is in place again and pulling like hell. 8 p. m. Still going strong. S. W. ½ W., the wind holding on fine.

Saturday, August 4th. 8 a. m. Ship still making good headway, S. W. by W., under spinnaker, ballooner and mainsail. At 3 a. m. the spinnaker carred away again, but was soon fixed and pulling. If we continue to make this time we will fetch Diamond Head Monday morning early. Two flying fish came aboard during the night. If enough come over we will have a fry. 12 m. Ship's position, Lat. 22° 5′ N., Long. 152° 22′ W. 10:30 a. m., the spinnaker pole snapped in two and the balloon jib started to rip to ribbons. We have them both in now, and are sailing under jib, staysail and mail; smart wind and big seas. The ship has made 165 nautical miles in the last 24 hours. We set the reaching jib on the boat boom as a spinnaker, but she fouled herself, and we took her in and set an old storm jib, which works perfectly. 1:30 p. m. Jibed ship and never broke an egg. Now on the starboard tack. Mac is mending the balloon jib and she will soon be set again. 8 bells—1st watch—Mac and Otto on deck. We have the midwatch. Ship making good, W. S. W., and heading for Diamond Head. Hope nothing carries away during the night.

Sunday, August 5th. 8 a. m. Ship's position, Long. 154° 40′ W., Lat. 21°. 180 miles off Honolulu. Made 105 miles during the night. None of us got much sleep last night as the ship was wallowing through a big sea. At 3 a. m. a shower passed over and it rained smartly for fifteen minutes, giving us a good wetting. The air is balmy and we sat in the cockpit at 2 a. m., in our shirt sleeves, no hats and bare footed. The last quarter of the moon still shines through the clouds. Our little Irish spinnaker still sits up as pretty as a baby rooster,. She keeps full all the time and drives every inch of her. We will soon take her down and try out the regular spinnaker. 4 p. m. 1st dog watch. Ship's position, Long. 155° 29′ W., Lat. 21° 40′ N. The boys have started to polish the brass, which is a good sign that we are nearing the Islands. Tonight is our last night out if the wind holds up and, according to the way of the sea, the last dinner is the skipper's dinner. We have been promised a cup of grog around to wash it down, which meets with much "gusto" among us. This has been a lazy day, lazy sea, lazy wind, lazy ship, and lazy crew. The tropics are wonderful! Everybody has shaved but me, and I still wear my chin protectors in case we don't make the anticipated landfall when we figure. The skipper cut his magnificent crop of mattress stuffing at noon and he looks 20 years younger. The boys say I look like hell or a Dutch comedian, but they are wrong, for I closely resemble an English cabman—or a goat, I am not sure which. 1 a. m. Fetched Kalaupapa Light 2 points off port bow. 4 a. m. Fair wind and easy seas. Kalaupape Light abeam. 8 a. m. Malokai sland abaft the port beam about 4 miles off. All hands start in to clean ship. Mac polishing the brass, Bill cleaning his galley, and Brad overseeing the rest of the bunch at slicking the cabin. She'll be ready for inspection when we get in.

Monday, August 6th. After breakfast we will all shave, clean ship, change our clothes, and get ready for a boarding party at Diamond Head. 9 a. m. Fetched Cocoa Head off starboard bow. The skipper's dinner last night was immense. We all enjoyed it. 11:20 a. m. Passed the finishing line, off Diamond Head, out 15 days, 22 hours from Santa Bar-



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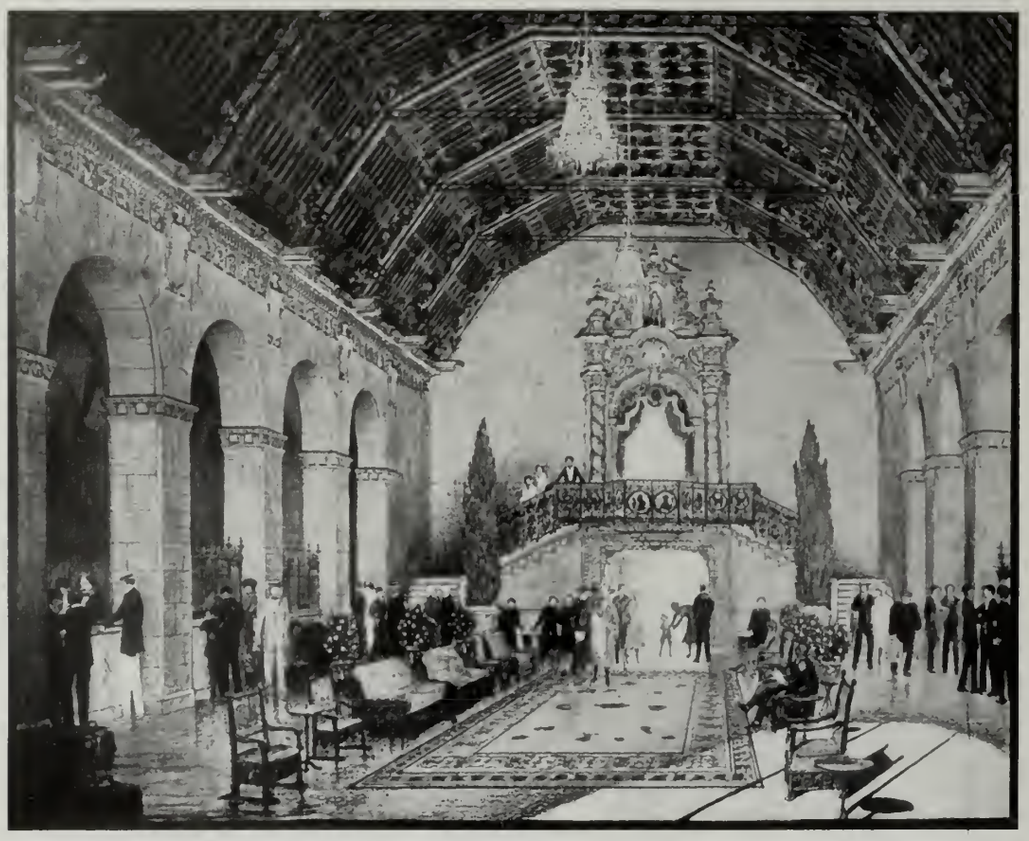
bara. Tug, Kuikui, came alongside and towed us into Port. A government boat came out and followed us in as a guard. Three sea planes came out and circled over us. A submarine also came up near us and joined the party. Soon the doctor came alongside, took our paper, and pronounced us hale and hearty. Then the press boat, with cameras and newshounds, were among us and Al Rouselle dropped out hook off of Pier 7. Honolulu at last. All the flags were at half mast and we learned that our beloved President, Warren G. Harding, life member of the Newport Harbour Yacht Club, had passed away.

We sang our Newport and Honolulu songs, and after being photoed, they hung leis around our necks, grabbed our baggage, and piled us into autos. We went singing up the street, with Al Rouselle on board with us, to the Moana Hotel, where we lunched with Mr. and Mrs. Rouselle.

We won third place in the race, the skipper being presented with the Don Lee Trophy and a handsome Coa Wood Trophy from the Honolulu Chamber of Commerce. We were all very proud to have won these cups, and more proud when we learned we had established a world's record, being the smallest ship to ever cross in the Honolulu race. Our net tonnage is 17 ton. The skipper's dinner, given Monday night at the Moana Hotel, was one of the finest I ever expect to attend, and will long be remembered by us. Mrs. Soiland had arranged for it in her usual unsurpassed way.

Thus ended the greatest sailing event I can ever hope to be a part of.

C. G. PUTNAM, *Second Mate.*



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RECENT BOOKS—REVIEWS

By E. M. Greeves Carpenter

Louise Imogen Guiney
Her Life and Works
by E. M. Tenison
(MacMillan & Co., Ltd.)

The life and work of one of this country's truest thinkers and sweetest singers have recently been described, with fine perception, by her biographer and friend. In a style which sympathetically echoes Louise Guiney's own great literary charm, E. M. Tenison recalls to mind the poems and essays by which their author had already become familiar to her many admirers of discriminating literary taste, and introduces several of her hitherto unpublished works, together with numerous excerpts from a delightful collection of correspondence. Miss Guiney's sympathies were as many as her wide range of interests, and she was ever able to draw from her subjects the high ideals and true instincts which found such excellent counterpart in her own courageous, beauty-loving soul.

A History of Great Britain
by R. B. Mowat, M. A.
Price $3.50.
Oxford University Press,
American Branch

A written history of any country which is distinguished (as is Mr. Mowat's recent history) by an unbiased comprehension of contemporary circumstances, is almost invaluable at the present time when all peoples are approaching an ever-deepening realization of the need for international sympathy, and for the magnanimous disregard of ancient woes and errors. Mr. Mowat not only displays these refreshing qualities, too rarely found in the work of earlier historians, but provides a comprehensive and detailed study of British history from the aspects, not only of military and political significance, but also those of economic and social importance. The book, which concludes with the outbreak of the war of 1914, is written in a fluent, literary style, so free from all pedantry and affectation, as even to find occasion for a little well-placed humor. The many illustrations are thoroughly representative, and provide a wide range of new and interesting material.

The Poems of Alice Meynell
Price $2.00
(Charles Scribner's Sons)

This slight volume contains the entire collection of Mrs. Meynell's poems. Comparatively rare as her work was in the poetic medium, it is consistently conspicuous by its qualities of fine ensibility and exquisite restraint. These characteristics in form her prose no less than her verse. To her, as he once wrote in an early essay, "Speech is a school," and the secret by which she became its past-mitress is revealed in one of her latest poems: "My human song must be my human thought." Born of her personal experience and tested philosophy, her work will always hold the direct appeal of sincerity and true beauty.

The Life of the Scorpion
by J. Henri Fabre
Price 28.50
(Dodd, Mead & Company)

This is the last of a series of the most fascinating books that have ever been written on insect life—*les Souvenirs entomologiques* by that master entomologist, M. Fabre. This scholarly naturalist devoted over fifty years of his long life to the study of insects, of whose activities and habits he wrote with unique sympathy and charm. He was gifted by being able not only to observe and comprehend their lives and work, but also by communicating that knowledge to all who shared his interest. His recent death is mourned alike by learned scientists the world over, as by those countless readers to whom he had introduced so engagingly such numbers of the little creatures that he loved and studied so faithfully.

Plays of Gods and Men
by Lord Dunsany
(G. P. Putnam's Sons)

To all "those that tire of the world we know" this magician of words again offers a seat on his enchanted carpet into the "new worlds" he has created. The unfailing guides he has appointed to accompany the traveler into the realm of fancy, are his own faithful qualities of humor and romance. They gently lift the imagination from the many cares of modern life, to the lighter plane of whim and caprice, and when the spirit again descends to prosaic things it finds itself refreshed with the wisdom and philosophy that underlie all the wonder of Lord Dunsany's fantasies.

The Gothic Rose
and Other Poems
by Wilfred Rowland Childe
(D. Appleton & Company)

Mr. Childe is an Oxford poet whose work, expressed in these exquisite poems, has been influenced and enriched by the mediaeval atmosphere of his surroundings. Richness of coloring, detailed word-painting, and simplicity of thought mark all this poetry with singular charm, and it holds the ever-recurring appeal of worshipful quietude and loveliness.

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POET LAUREATE TO HIS FRIENDS

A NOTE from the State Library at Sacramento written by Miss Eudora Garoutte accepts with interest and pleasure the custodianship of a complete list of the verses and prose writings of Clarence Urmy, whose death in San Jose last June has stirred the literary circles of California to collect and publish the written heritage he left to his native state.

In answer to the request published in CALIFORNIA SOUTHLAND in July the first line and place of publication of many of these strays and magazine verses have been received at this office; others are requested that scrapbook verses and occasional poems, gift verse and college songs or essays may be found as soon as possible and incorporated in collected form or in the Life and Works of this first of California's native poets. Miss E. C. Thomas, life-long friend and co-worker with Mr. Urmy in his forty years of church work in San Jose and Sunnyvale, and Saratoga, sends a collection of clippings from various local newspapers and eastern magazines: *Suriel*, the longest and most notable, unpublished in any of Clarence Urmy's books, will form the motive for a collection of poems to be called "Songs of the Spirit," now being prepared for the press. It was written especially for the MERCURY-HERALD; *The Poet's Quest*, a theme often touched upon by this conscientious writer, appeared in MUNSEY'S, as did "*California—A Song in Exile.*" Others on this list appeared as copied in the Argonaut or the local papers from Eastern magazines or have been collected by Mr. Urmy in his published books. They will be listed carefully and the list sent to the State Library to be completed as new material is found.

May Hayes O'Donnell, on the staff of the San Jose Mercury-Herald, sends the following letter with her list for filing. Many occasional verses, *To Hazel*, a little daughter of a friend, and In Memoriam, Mary Catherine Spencer, are typical of this poet of friendship.

My dear Mrs. Seares:

As a friend of your brother, I am taking the privilege of complying with a request which I saw published in your California Southland—the hope that possessors of his poems would send copies of the same to you, that a complete file might be made. I am enclosing several which appeared from time to time in the Mercury-Herald. Several of them were written especially for me for my front page of the social section at Christmas, New Year and Easter. We had interesting times having each set correctly as to type and arrangement.

The "With Gifts of Christmas Wreaths" was appropriately set with tiny wreaths—one before his name and the other between the two verses. That was his wish and idea—so we finally found the right size among the advertising copy in the composing room.

The Christmas Tree—occupied the two center columns last Christmas. I failed to get the spacing just correct in forming the tree but the original copy and the type in the paper was just right and looked very pretty. He wished the t tle and his name to appear at the very bottom so as not to spoil the effect.



VIEW OF SAN FRANCISCO'S WIDE DIAGONAL THOROUGHFARE. MARKET STREET. LOOKING EAST FROM CALL BUILDING

In "Christmas Again" I remember so well how much he regretted the "Blessed Boy" could not be set in italics. He always expressed that wish when he wrote religious names, but the Mercury type is limited.

These may all be in your possession but I enjoyed doing the collecting and hope at least a few may be of use to you. I wish you every success in compiling the work of the California Troubadour.

Very sincerely,
MAY HAYES O'DONNELL,

Tributes appear in many California publications and occasionally the deep, intense feeling of personal loss of all that his kind comradeship and sympathy means to his friends and family finds expression in such published verse as this:

THE HARP IS SILENT

(Lines to Clarence Urmy)

The harp is silent, evening comes apace,
And one has slipped from his accustomed place
So quietly. Now here, and then away,
Speeding along toward a supernal day.

The harp is silent? No, across its strings
A gust of clarion music ever rings.
He conquers death, relentless toll of age,
Who lives immortal in the printed page.
—Ada Thomas Miner.

THE SAN FRANCISCO CALL, through H. T. Hoyt, and at the request of Mr. John D. Barry of the San Francisco Stock Exchange, sends a page of THE CALL of August 30, 1923, on which under the heading "Famous Californians," Eric Howard gives a review of Mr. Urmy's work as musician and poet in a most sympathetic and appreciative way. THE CALL was the first newspaper to publish a poem by Clarence Urmy in the late seventies, and among a collection just received from Mrs. Judge Wallace is one of Mr. Urmy's most beautiful bits reprinted in her publication, THE LEADER, as first appearing in THE CALL.

Breath of the violets down in the valley,
Breath of the wide, wide sea,
Breath of the mountain peak,
Cool-winged and dewy,
Breath of the green-willow tree.

I am weary, come fan me
With star jeweled wings,
Come nearer and kiss my pale lips;
Press me and fold me, and be like the waves
That fondle the snowy-sailed ships.

* * * * * * * * * * * * * * *

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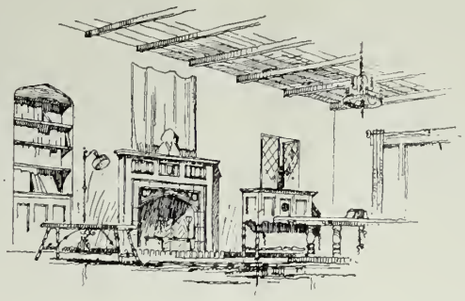
CALIFORNIA HOMES AND

BUILDING FOR A CALIFORNIA HILLSIDE

By ELLEN LEECH

YEARS ago, when Los Feliz Boulevard was still called a road—and a dusty and far-away road to contend with—a Los Angeles newspaper man used to wander out that way in off hours and gaze into the Hollywood Hills.

His eyes rested most often and most longingly on the slope directly above the head of Western avenue where it winds into the western entrance to Griffith Park at the Hollywood end of Los Feliz boulevard.



longed for. He bought it from William Mead who was Californian and foresighted enough to take three running miles of the Los Feliz property at $1650 an acre and make it worth $30,000 an acre in ten years.

Even the optimistic Mr. Mead looked apprehensive when Browne, against the seller's hon-



"If this were Europe," said the newspaperman more than once, "some fellow would have built a castle on that point up there"—and he

est judgment, paid for the waterless, gasless, roadless, lightless piece. But Browne, feeling sure that utilities would come, went away con-

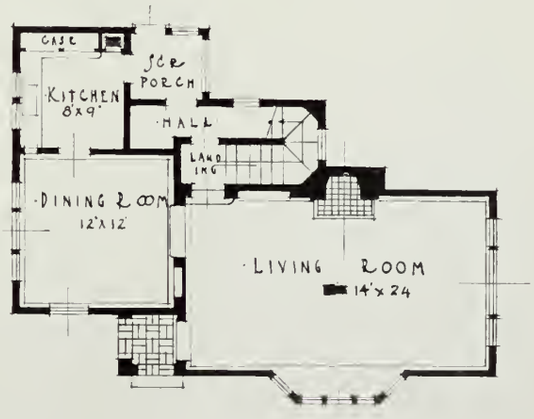
Upper:— Interior of living-room.

Center:— The hill House, Paul Williams, Architect.

Right:— The Plans of John Browne's House.



-SECOND FLOOR PLAN-



-FIRST FLOOR PLAN-



went on dreaming of what a spot for a home it would be with its great breadth of view over the city and from Old Baldy on the east to Catalina on the west, with the big trees of Griffith Park in the foreground.

Years brought that slope ever closer to Los Angeles. Street cars, automobiles, fine paving, wide parking turned Los Feliz from a distant picnic ground to a nucleus for a big and highly restricted residential center.

John Browne, the erstwhile newspaperman now metamorphosed into the Advertising Manager for The Ambassador Hotel Corporation after a year or so of service and wounds in the French Army came back to his hillside slope and—before water, light or any utilities had been thought about—bought a rambling oak-filled acre on the crest of the point he had

tent to dream again of the home that should fit the point of vantage he had longed for. The home, he felt must conform to the landscape; corner every angle of the radiating panorama from its various windows; and set naturally among the oaks and laurels and sage that made the hillside beautiful. Above all, the interior must carry out the English form of comfort.

Paul Williams, the rising young architect, was advised by the Real Estate Editor of a big newspaper and to Paul went Browne with a sketchy idea of his house hovering through his mind.

In the November number the remainder of this article will tell how the architect solved the problem.

GARDENING MANUAL

THE CALIFORNIA GARDEN IV

By ALLISON WOODMAN
BERKELEY, CALIFORNIA

MANY other choice varieties could be named, making it possible to secure many interesting combinations of the Heathers.

A delicate appearing, but hardy little shrub, resembling somewhat the Ericas, goes by the name of the Breath of Heaven, (Diosma ericoides), from Africa. The minute leaves are very fragrant, and the small, white, star-shaped flowers, literally covering the bush, bloom continuously. It can either be placed in the foreground, or be trained to form a small hedge. Another excellent shrub for the foreground is Pimelia ferruginia (P. decussata), about 3 feet high, with close-set foliage, and rosy pink flowers, arranged in heads at the end of the branches.

Other shrub forms of medium height include: Abelia rupestris, with gracefully arched branches, glossy green leaves tinged with red, and tubular white flowers flushed with pink; the dainty little shrub with the tongue twisting name (Grevillea thlemanniana), with finely divided, light green foliage, and clusters of heney-suckle-like, rose-pink flowers, haunted by humming birds for the sweet nectar hidden in their spurs; low-growing forms of Eugenia and Myrtus, with sharply pointed, dark green, glossy leaves, and sweet-scented, white flowers; the Mexican Orange (Choisya ternata), a compact, roundish shrub, with trifoliate leaves, and very fragrant, orange like blossoms; Coprosma baueri, with large, oval, very shiny foliage, dark green above, pale green beneath; the stiff, compact little Rhaphiolepis japonica, with round, leathery leaves, fragrant white flowers, followed by clusters of dark blue berries; Evonymous japonicus, similar in some respects to Coprosma, a very hardy and useful shrub; species of Cistus, the Rock Rose.

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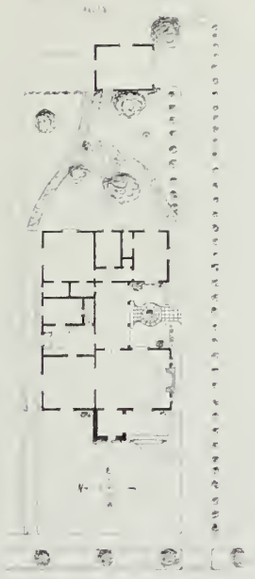
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THE USE OF STUCCO

By PAUL W. PENLAND

(Editor's Note:—*We quote below extracts from a series of articles prepared for the "Examiner" by Paul W. Penland, research engineer of the Blue Diamond Materials Company, and secretary of the Architectural Club of Los Angeles. Mr. Penland has just returned from an extensive tour of European countries, where he was sent to make an exhaustive research in architecture and building materials. His comparison of Old World architectural design and building traditions with that of Southern California should be of interest not only to architects, contractors and builders, but to countless thousands of owners whose homes are making the Southland one of the most artistic and distinctive structural centers in the world.*)

MUCH has been written and told of the incomparable arts, classics and craftsmanship of the Old World. And truly the genius of the early masters in architecture, as well as in music, art and sculpture, will live for ages to come. But in the matter of building, America has perhaps expressed more of her well known independence than in any other line of creative endeavor.

Art and sculptural classics of the Old World have found their way to America by the route of fabulous prices. Nothing else would do for American collectors and connoisseurs. But in building and architecture it is different. Aside from the in-economy of transporting materials with which to build, there has been little or no desire in America to use the structural ingredients of the European. Over here we have been free from rutty precedents and independent to disregard things that have been done before and introduce new and original ideas. . . .

Architecture in general in Southern California is unique because of the employment of so many varied types of design. The architect here has not been held back by centuries-old traditions—by opinions and prejudices — by climatic conditions that mode only gothic or its prototype common in Northern Europe. He has not been hampered for a variety of materials by which to express his individualism. For example, in Flanders and Northern Germany and the low, flat countries, brick is practically the only kind of construction because of the great abundance of clay. On the other hand, stone structures are common toward the hills and mountains, such as Spain, Southern Germany and along the Rhine and certain portions of France.

As to the purely aesthetic aspect by way of comparison, we in Southern California are architecturally "foot loose" and "fancy free" from the tight and hide bound conventions prevalent in Europe and, to a certain extent, in the eastern part of our own country.

For example, take the subject of colors as employed in Southern California architecture. Colors are lavishly used over here in what we know as stucco. Colored stucco is distinctly an American creation, although stucco (without reference to the older lime stuccos in Italy) has been used extensively in England, France and other northern countries since the advent of Portland cement.

Although the general use of stucco is comparatively new in this country, we have done more with it in a few years in application, in quality and in color effects than all Europe has done in a generation. Even today in practically all European countries stucco has practically remained the same dull, natural color of Portland cement.

It may be that the Europeans felt that colors were unnecessary. They may be contented with the universal contrast of their red clay tile roofs against the complimentary green colored entourage, which is always present in those countries. It is a pleasing color combination, but too much of even the best is monotonous.

* * * * * * * *

You may ask what all this has to do with Architecture in Los Angeles and Southern California? It goes to prove that our Architecture and construction is unique. We are not restrained by climatic conditions to only one type of design and construction. Neither are we hampered by the lack of any particular type of material. We have a perfect combination that permits our employing the best as to design and construction that has gone before us and we are "fancy free" and "foot loose" to evolve new types of design and new methods as to the technique of employment of materials of construction. At the same time we are free to conserve and employ, if we choose, all the fine examples given to us after many centuries of faithful work by countless master artists and craftsmen.

THE MONEY MARKET

LESLIE B. HENRY

Resident Manager, Blythe, Witter & Co., Pasadena

WHILE stagnation continues in the New York Stock Market, due apparently to a "watchful waiting" policy on the part of the general public, a gradual improvement in the investment field represented by the bond market has been established. This improvement has been under way since July and the fact that it has continued after the usual activity growing out of investment of July interest disbursements and maturities points to a fundamental strength in the upward trend.

Pacific coast bond values continue to offer a better investment opportunity than issues of corresponding position in the middle western and far eastern market, and until the present have not shown the same appreciation in price as eastern values, with the result that if anything the investment opportunity locally is even better than it has been since the debacle in February of this year.

Merely to compare eastern municipal and corporation offerings with local offerings in price, security, and maturity would accomplish little in establishing the more favorable investment opportunity afforded by the local market. Rather should two western issues of relatively equal security, the one enjoying a particular eastern market and therefore influenced in price by eastern market conditions as against another whose price range is controlled in the main by local investment interests, be compared in order to establish this point.

The California Gas & Electric Unifying and Refunding Mortgage 5 per cent bonds of 1937 listed on the New York Stock and Bond Exchange are 96½ bid to net approximately 5 per cent. Union Oil Company First Lien Sinking Fund 5 per cent bonds of 1931 are 95 bid to net approximately 5.80 per cent. And in connection with this comparison of two issues of long seasoning, both of them reinforced by extensive junior financing, is to be found the new Pacific Gas & Electric Company First and Refunding Mortgage 5½ per cent bond of 1952 at an actual selling price of 95½ to net 5.80 per cent.

In the field of high grade securities whose marketability is in a large measure confined to California, but which correspondingly afford a large investment value to those looking for long term investments free of premiums for unnecessary marketability, one only has to regard such issues as the San Diego Consolidated Gas & Electric Co. First and Refunding 6s of 1939 on a 6.15 per cent basis, Nevada California Electric First Lien 6s of 1950 at 96, Southern Counties Gas Co. First Mortgage 5½s at 92½ to net 6.35 per cent, Long Bell Lumber Co. 6s of 1947 at 6½ per cent basis, San Diego County Water Co. First Mortgage 6s of 1962 at 6½, California Petroleum Corporation 6½s of 1933 at 7 per cent, to discover not only the unusual attractiveness of the local field, but the certainty of a quick appreciation in price when the nation-wide improvement in bond prices takes on that greater momentum which the small but steady advance from July presages.

In the municipal field there has just been offered locally part of a recent $325,000 issue of 4½ per cent bonds of Oak Park, Illinois, the beautiful Chicago suburb. These bonds, maturing from July 1, 1928, to 1943, were offered variously from yields of 4.60 per cent on the early maturities to that of 4.50 per cent on the longest maturities. The assessed valuation was but $17,320,000 on a territory occupied by approximately 45,000 people. The local bond buyer who will compare this issue with bonds of the city of Pasadena having a population in excess of 55,000 and an assessed valuation of approximately $93,000,000 selling at a price of 4.60 per cent on maturities three years longer than the longest maturity on the Oak Park district, will have food for thought in connection with the suggestion of some that western bond values are on an artificial level and higher than the same relative investment values in the east.

The present opportunity to make long term investments in high grade securities at prices generally lower than those prevailing in any other part of the country is to be found in the California field as nowhere else throughout the United States. The reason for this is to be found in the phenomenal application of funds in the South to oil, real estate, and building speculation at a rate unknown in any other part of the country, with what has been up until the present an almost abandonment of the real investment field afforded by the highest grade of fixed maturity securities.

In the immediate future it can be expected that investment funds will begin to flow back to their usual channel, and with that change will come an improvement in security values that will indeed bring them in line with prices maintaining elsewhere throughout the country and to the loss of those who have been content to accept statements by the uninformed that California bond prices have been too high.

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Doges' Palace
A.D. 1424-1442

"And before that dream of light,
As within a furnace bright,
Column, tower and dome and spire,
Shone like obelisks of fire."—Shelley.

The Doges' Palace in Venice is the outstanding Civic building of the Fourteenth and Fifteenth centuries. Originally planned to have a two story arcade encircling the entire building with the third story set back behind the arcade, the third story was eventually built out over the columns and arches and covered with variegated stones and marbles which glow Rose-red in the Italian atmosphere. Unique it stands among all buildings of the world, very bold in execution, very heavy, very delicate and withal very beautiful.

The Architect of today learns from this Italian architecture the technique of terra cotta; the regular disposition and grouping of openings in the facades; the structural use of tracery.

For the Architect of Southern California the colorful inlays, incrustations and mosaics have a special lesson in color not yet fully appreciated.

Allied Architects Association of Los Angeles

No. 47 NOVEMBER, 1923 20 Cents



WHITTIER
A LEADER IN PARK PLANS



REALIZING the advantages of a situation which, besides the unusual California assets, includes a beauty of landscape all its own, the progressive city of **Whittier** welcomes the great industrial and civic expansion now coming to it and at the same time holds on to its necessary park area with a wise and remarkable tenacity. Awake to the fact that sufficient park area for present use and for posterity lies at its very doors, the city has taken steps to secure a well balanced p'an for parks and playgrounds in each main quarter within the city limits, and a unique natural park in Turnbull Canyon, a beautiful piece of California's woodland hill country pictured on this page in the upper right-hand column and below.

Thousands of tourists motor through Turnbull Canyon every year; but it is on'y since Whittier has proposed the use of this woodland as a park that the name of this "friendly towne" has been on the lips of every one who has carried the fame of this scenic drive abroad. Whittier has secured the services of the well known firm of Cook and Hall, City Planners, whose administrative center for Los Angeles and other plans for neighboring towns took most of the honors at California's first Landscape Architect's Exhibition at the Southwest Museum last month.

It is now proposed to obtain the well selected park plots by means of a bond election and to secure for all time adequate playgrounds within the city as well as Whittier's share of California's lovely wildwood before the opportunity is forever lost.

Turnbu'l Canyon Road, as proposed and approved by the Regional Planning Commission of Los Angeles County, will be a ninety foot boulevard connecting this lovely hill country with the shore. It skirts one edge of the proposed Canyon Park area where swimming pool and outdoor ovens, winding paths and shady picnic places will afford rest to the tired business man and woman and give California outdoor p'easure to the hundreds now looking toward Whittier as a place in which to make their homes. Fortunately the proposed park land is now in the hands of people who are willing to transfer it to the city for a park rather than subdivide it and close it to the public use.

California towns are gradually securing for public use scenic sites such as are, on the At'antic Coast, held by private estates.

Pasadena has its Brookside Park in the Arroyo which is itself a notable natural park for that city. Whittier with her present plans is proving a leader in this good work. Her city planners with wise forethought place a gateway park at the front door where five boulevards meet and where shanties will gather if the city does not act at once. Whittier's proximity to great oil fields, her large citrus and walnut orchards, her rapid growth in schoo's, churches, and business buildings make it imperative that she plan broadly for the future.

Looking at the increase in population, the beautiful new school buildings, the William Penn Hotel by Walker and Eisen, the charming new high school by Myron Hunt and H. C. Chambers, the notable plans for Whittier Col'ege by Allison and Allison, and the new six-story bank by the Parkinsons, one visualizes the new parks and feels that, proud as the city is of its past history and its name, the poet who wrote in acceptance of his namesake would be prouder still could he but see it now.



Photographs by Maxwell C. Peel

The woodland site of Whittier's proposed natural park in Turnbull Canyon for which the requested bond issue is to be used

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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month in which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
Beginning with November the Valley Hunt Club resumes the delightful winter programs.
Monday afternoons, Nov. 5, 12, 19 and 26, at 2:30 p. m. Bridge and Mah Jongg, followed by tea.
Commencing Sunday evening, Nov. 4. the usual Sunday night suppers, with programs.
Nov. 4: Leona Neblett, violinist; Ruth May Shafner, soprano; Raymond MacFeeters, pianist.
Nov. 11: Captain Paul Perigord will speak on Civilization and Internationalism.
Nov. 18: Frederick McMurray, viola; Mrs. James A. Nelson, soloist.
Nov. 25: George Noel Baker, of Constantinople, on "Mind of the East."
Nov. 30: Dinner Dance.

ANNANDALE GOLF CLUB:
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
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NEWPORT HARBOR YACHT CLUB:
Note—Events for November and December will be scheduled but special announcements of dates sent out in due time.

Art

THE Los Angeles Museum, Exposition Park, announces the Fourteenth Exhibition of the California Art Club, November 8th to December 12th. Exhibition of Drawings by Loren Barton, November 5th to November 18th.



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THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, announces the Third Annual Exhibition of the work of California Painters will be shown during the month of November. The Affiliated Clubs meeting at the Southwest Museum are: Archaeology Club, organization meeting, November 6, 8:15 P. M. Southwest Museum Bird Study Club, November 5 and 19. Eugenesia Club of the Southwest Museum, November 6 and 20. Lorquin Natural History Club, November 9. Entomological Section will meet November 9 and November 23.

Conchology Club of the Southwest Museum, meetings held in Room 530 Auditorium Building, Los Angeles, second Tuesday of each month, 7:30 P. M. Museum "At Home" to children, 10:30 to 12:00 every Saturday morning. Extension Lectures, 3:00 P. M., November 4, 11, 18 and 25.

During the month of December, the Southwest Museum, in cooperation with the Sculptors Guild of Southern California will hold the first annual exhibition of the work of California sculptors. The exhibition is open to all sculptors now residing in California.

THE Painters' and Sculptors' Club has established permanent quarters on the upper floor of the Lyceum Theater Building, Los Angeles. Members work there from the model on Tuesday and Thursday evenings, and on Sunday mornings. Beginning November 1 the club will have a sale of small pictures at the Norse studio to raise funds for the use of the club. The pictures have been donated by the members of the club for this purpose.

LANDSCAPE Paintings by John F. Carlson, A. N. A. at the Cannell and Chaffin Galleries should prove one of the most interesting exhibitions of the year. The pictures will be shown during the entire month of November. Carlson is a member of most of the great national art organizations such as National Academy of Design, New York Water Color Club, American Water Color Society and National Arts Club of New York.

THE West Coast Arts, Inc., has decided to increase the number of life members and to that end the active members are donating paintings to be presented to such members. An exhibition of these pictures opened October 22 and will continue through November 12 in the Art Gallery of the new Public Library in Hollywood. Some of these pictures are valued at many times the amount required for a life membership.

THE MacDowell Club is now established in new quarters, 426 North Western Avenue, Los Angeles. The painting members are holding an exhibition this month.



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JOSEPH KLEITSCH is holding an exhibition at Leonard's in Hollywood to continue through the first part of November. The greater part of these canvases are new, the result of a recent sketching trip in and around San Juan Capistrano.

THE Pasadena Artists' and Students' League is meeting at the Stickney Memorial School of Art on Tuesday, Wednesday and Thursday evenings and Saturday afternoons to work from the model, with Mary Coleman Allen in charge and Alson Clark giving criticisms. Afternoon classes are contemplated for the near future.

THE Los Angeles Museum has recently purchased, through the Stendahl Galleries, two canvases by the late C. P. Townsley, former director of the Stickney School of Art, and the first Director of the Otis Art Institute.

THE Stendahl Art Galleries, Ambasador Hotel, announce an exhibition of the work of Bruce Nelson through November. This will include a representative show of Eastern subjects together with the canvases completed after a summer of busy impressions delightfully portrayed of our Western seaboard.

BLANCHE LOUISE BALLAGH, President of the Glendale Art Association, has been made curator of the Tuesday Afternoon Club of Glendale and will give an exhibition at the club rooms. It is the intention of Mrs. Ballagh to make November the "better art" month.

AN entirely new group of watercolors by Marion Kavanagh Wachtel will be on exhibition at the Cannell & Chaffin galleries during November. New pictures by this brilliant California painter have been eagerly anticipated for some time and this exhibition provides an opportunity for her admirers to follow her in her latest artistic developments.

THE prize winners in the Fine Art Exhibit of the Los Angeles County Fair for 1923, are as follows: The prize of $100 for the best painting in oil was awarded to Edouard Vysckal for his painting of figures in sunlight, "Joy." Honorable mention was bestowed on Benjamin Brown for his landscape, "Indian Summer," and on Aaron Kilpatrick for his landscape, "Morning Shadows," and on Karl Yens for his seascape "Their Castle." For his charming bit of extravagance, "Fantazia," Henri De Kruit won the prize of $100 for the best painting in water color or pastel, and honorable mention was given William A. Griffith's landscape in pastel, "Poppy Fields near Baldy," Donna Schuster's water color, "The Regatta," and John W. Cotton's water color, "Market Corner in

BEGINNING with the interesting article on Mural Decoration by Edwin Bergstrom, Western Representative on the Executive Board of the American Institute of Architects, CALIFORNIA SOUTHLAND will publish a series of articles on Interior Decoration in its relation to Architecture. This first article was in error in that it published Mr. Bergstrom's name as Edward Bergstrom, and also in that it failed to give credit to the Chamber of Commerce of Sacramento for our October illustrations.

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Bruges." In sculpture the prize of $100 went to Harold Swartz for a figurine of great beauty in line, "Adonis," and honorable mention was won by Lora Woodhead Steer's charming small marble bust, "Baby," and Ella Buchannan's conception of "The Young Lincoln."

THE Laguna Beach Art Association has found it advisable to make its show of longer duration. Until recently the exhibits were given from month to month but now they continue for two months, frequently three. Contributors have the privilege of withdrawing any picture at the end of a month and substituting another. The present show opened in October and will probably continue to January, 1924. The drive for funds to buy and build the new gallery on Laguna Cliffs is going forward, and to this end the sales of little masters are continued.

THE San Diego Museum, in Balboa Park, is now showing the exhibition of water colors of the California Water Color Society, recently held in the Los Angeles Museum, Exposition Park.

DURING November a special pre-view is arranged by Earl Stendahl for the display of the work of Orrin White. The exhibition will contain canvases completed during Mr. White's visit to Mexico, and gives an excellent representation of the beauty of that land.

JULES PAGES will show some of his latest work at the Stendahl Galleries, Ambassador Hotel, Los Angeles, beginning November 1. Pages is best known, perhaps, for his quaint European villages, and his studies of the French peasantry.

A COURSE affording actual practice in woodblock printing, dyeing, batik, and tied and dyed work will be organized by the Extension Division of the State University of California on Wednesdays at 4 P. M. at Pasadena High School. The instructor, Bessie E. Hazen, is a member of the Fine Arts Department of the Southern Branch.

AN Exhibition of English Mezzotints by Masters of this beautiful medium will be shown at the Cannell & Chaffin galleries during the month of November. S. Arlent Edwards, W. G. Blackall, C. Gulland,, G. G. Stevenson, Alfred Skirmshire and other artists are represented in fine mezzotints after the great English and French painters.

Music

THE dates for the Philharmonic Symphony concerts, Walter Henry Rothwell, Conductor, at the Philharmonic Auditorium, Los Angeles, are, Friday afternoon Symphonies, November 9, 16 and 30; Saturday evening Symphony Concerts, November 3, 17 and December 1. The Sunday afternoon Popular concerts will be given November 11 and 25.

THE Auditorium Artist Series, under the management of George Leslie Smith, will present "Impresario," Mozart Opera Comique, on Monday evening, November 26, at the Philharmonic Auditorium.

THE Behymer Philharmonic Artist Course includes Efrem Zambalist, violinist, November 1; Titto Schipa, tenor, November 13; Hackett, tenor, November 15; Lehvinne, pianist, November 27.

THE Fitzgerald Concert Direction, Merle Armitage, Director, will present Sundelius, November 29, Philharmonic Auditorium.

ALICE COLEMAN BATCHELDER announces a series of eight Chamber Concerts to be given by the Seiling Quintet, and to be known as the Coleman Chamber Concerts. The first concert of the series will be given Wednesday afternoon, 3:03, November 21st, at the home of Mrs. Edwin J. Marshall, 500 Bellefontaine, Pasadena. The Seiling Quintet is made up of Oscar Seiling, First Violin; Morris Stoloff, Second Violin; Allard de Ridder, Viola; Frans Lusschen, Violoncello; Alice Coleman Batchelder, Piano.

THE Civic Music and Art Association sponsored a dinner-meeting October 29 to advance plans for a municipal auditorium for Los Angeles.

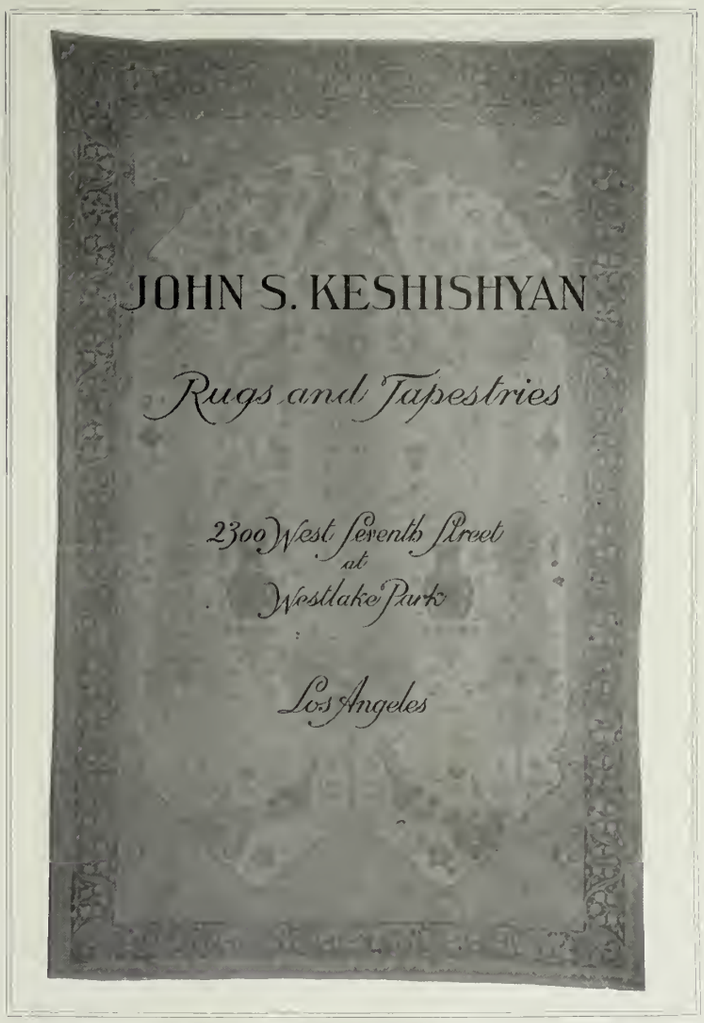
THE Los Angeles Chamber Music Society will give twelve concerts this season, on Friday nights, alternating with the Symphony concerts.

THE Los Angeles Trio, founded by May MacDonald Hope eight years ago, is to be known hereafter as the Los Angeles Trio Association. The Trio is now incorporated, with G. Allen Hancock as President, and a board of directors. Ilya Bronson, 'cellist, Calmon Luboviski, violinist, and May MacDonald, pianist, make up the Trio. The concerts will be given this year at the Fine Arts Theater in Los Angeles.

THE Zoellner Quartet will begin their regular series of chamber music concerts at the Ebell Club, Los Angeles, early this month.

THE San Diego Players opened their fall season with three operalogues by Havrah Hubbard, exponent of opera interpretation. Mr. Hubbard's program included "Pagliacci," "Anima Allegra" and "Die-Toten Augen." Mr. Hubbard was assisted by Homer Simmons, Pianist.

THE Amphion Club announces the following list of artists for the evening concerts of the season, 1923-1924: Frances Alda, Lionel Tertis, Schumann-Heink, Ukranian National Chorus, John McCormack, Harold Bauer, Casals, Vecsey, Emilio de Gorgorza, Josef Lhevinne, and the San Francisco Chamber Music Society.



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SCHUMANN-HEINK, contralto, who has been spending the summer in San Diego, gave a recital at the Hotel del Coronado, a benefit for the children at the Rest Haven Home. The singer was assisted by Florence Hardeman, violinist, and Katherine Hoffman, accompanist.

THE performance of "the Impresario," Mozart's comic opera in one act, which will be given on the afternoon and evening of November 21 in the auditorium of Pasadena High School, will precede the performance ot the same operetta on the Auditorium Orchestra Artist Course on November 26.

ONE of the most unique features in connection with the Music Department of Pomona College is the Music and Drama Course. It is perhaps the only one of its kind in the country to which every student of the college is offered a ticket of admission without any additional charge. The first artist on the course is Tito Cchipa, premiere lyric tenor of the Chicago Opera Company, who will sing November 12th.

Announcements

DOUGLAS DONALDSON announces his association with W. G. Purcell, A. I. A., Architect, in the establishment of a local division of the Pacific States Engineering Company, 4960 Melrose Hill, Los Angeles.

FOR the benefit of the Orthopedic Hospital clinic an elahorate mah jongg and tea dansant will be given at the Hotel Biltmore, November 15. Mrs. Arthur Wright is Chairman of the Committee for Arrangements. There will be added attractions of flower and candy booths, and a fortune teller.

FIELD Day of the Los Angeles Audubon Society is the first Thursday of each month. A program meeting is held the third Thursday of each month in the State Building at Exhibition Park. Officers for the coming year are: President, Mrs. F. T. Bicknell; First Vi-ePresident, Mrs. Clark Brown; Second Vice-President, Mrs. C. B. Raitt; Recording Secretary, Mrs. L. S. Hall; Corresponding Secretary, Mrs. E. D. Dyke; Treasurer, Mrs. A. J. Mix, and Librarian, Miss Minta Vaughan.

THE Junior Frolic will be held at the Midwick Country Club, November 17, to secure funds for the building of a nursery for twenty children, all less than six years of age. Mrs. E. V. Armstrong, of Pasadena, is the general chairman, with Miss Mildred Landreth as chairman of the entertainment committee.

THE Second Annual Celebrities Revue, the Children's Hospital benefit, will be held Friday, November 2, at 8:15 P. M., in the Hollywood Masonic Temple, 6840 Hollywood Blvd.

THE Soroptimist Club meets at the Los Angeles Biltmore Hotel every Tuesday at twelve o'clock, and adjourns promptly at 1:15. All meetings, with the exception of the fourth Tuesday of each month, which is the Business Meeting, are open to guests.

THE Assistance League of Southern California announces that Mrs. Seward Simons will speak on the subject of "International Relationships" at the regular Round Table Luncheon to be held at the Assistance League Tea Room, 5604 De Longpre Avenue, Hollywood, November 6, at 12:30. The League is planning a series of programs for these Round Table Luncheons during the winter.

ALINE BARRETT GREENWOOD will give her first talk of this, her sixth season, at the Shakespeare Club House, Pasadena, November 2, at 11 A. M.

PLANS are well under way for the Annual Play Contest of the Pasadena Center for 1924. The Santa Barbara Community Arts Association and the Carmel Forest Theater Association are co-operating so that plays may be submitted in the contests conducted by all three organizations. During the summer the rules for the contest, which is not restricted to the western states this year, were issued; copies of the rules may be obtained from Mrs. Gertrude Fuller, 449 Ellis Sstreet, Pasadena. The contest closes February 1, 1924.

"ROLLO'S Wild Oat" (not "Oats" beuse Rollo sowed but a single one) by Clare Kummer, will be the next offering of the Pasadena Community Players, the week of October 29th. November 12th to 17th, "Melloney Holtspur,' by John Masefield. November 26th to December 3rd, "Merchant of Venice."

KAPPA ALPHA THETA in the California State Letter to the Alumnae, September, 1923, announces: The Los Angeles Alumnae Chapter meets on the third Saturday of each month at the homes of its members, and at the Omicron Chapter house. Its special concern is the Scholarship Fund. The chapter is large and successful, and we hope that you who live near enough will ally yourselves with it. Mrs. R. R. Moss, 1403½ Lucille Avenue, Los Angeles, can give you data.



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NO. 47 NOVEMBER, 1923



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State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Mabel Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher, editor and manager is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and subscribed before me this first day of October, 1923.

JOHN R. BRAGDON, Notary Public.

My commission expires November 7, 1925.

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THE BIRDS OF CALIFORNIA

Being a Review of W. Leon Dawson's Book of Birds

By THERESA HOMET PATTERSON

"WAKE up, California! the bobolinks have come! Robert o' Lincoln! apostle of mirth. Turn out, you Native Sons! and muster, you sons of millionaires, to do him honor! You whose fathers struck oil, or whose grandsires struck pay dirt, what will you ever strike one-half so rich as this fountain of song, this well of gladness." Let us give the same greeting to W. Leon Dawson and his "Birds of California" that he has given to this troubadour poet of the East.

One day a little boy found the nest of a Prairie Chicken and took one egg; that was the beginning. He saw a bird book for the first time when he was seventeen and thereupon decided to write one of his own. He was shuttled between the Central States and the North West, but was keeping systematic notes all the time, which resulted after fourteen years in the "Birds of Ohio," and six years later, "The Birds of Washington."

A man who could write bird books that would keep boys up from evening chores until it was time to get the cows in the morning! He was the man Dr. Grinnell was looking for, and it was at his suggestion and the Cooper Ornithological Club's request that Mr. Dawson has written "The Birds of California." He has written with such intimacy of the five hundred and eighty species of our birds that we are sure he has lived in every one of the families, (which, for a Californian, would not be moving over much). After reading the chapter on Quails, we feel as if we had been Quails ourselves.

"The Birds of California" is the most serious work ever attempted upon any subject in this state, its publication involving the largest engraving order ever placed for publication west of the Mississippi, one-half ton of copper being used in the half-tones. The book is bejewelled with the illustrations by Donald R. Dickey whose camera work is the living likeness of birds. The one hundred and ten color plates are done by Allan Brooks, and so accurate as illustrations that you can count the feathers! Many of the one hundred twenty duotones by having the detail eliminated are like Japanese prints,—Ibis in Water with Reflected Reeds, Two Godwits Strolling near Shore by Moonlight (?), Three Gray Plovers Standing on One Leg apparently playing the Game of Hopscotch. Any one of these might have been snatched from some temple screen next a Hokusai. These with thirty photogravures, make up the four volumes of the De Luxe Edition. The binding of levant with an inlaid wood carving of a bird in colors harks back to the leather inlays of Jean Grolier and earlier Italian work, and fits the spirit of the cover to the contents. The titles of illustrations are so clever,—"A Long Haul" (to a Raven's nest); "Homeward Bound" (Crows); "Where is the Bug you Promised Me" (young bird)! Turned loose upon these riches, one has the indescribable elation of the little child holding a baby for the first time.

The Students' Edition does not contain all of the inserts of the De Luxe Edition, but it does not lose one of the thousand plus half-tones, nor one word of the text. That sufficeth. Intermediate in price and equipment is the Book Lovers' Edition.



YOU SIMPLY DAR'N'T DO IT.
Taken in Santa Barbara *Photograph by W. Leon Dawson*

Any one who does not care a fig for birds would be entertained from start to finish; and a bird lover might be like the Robin which went crazy when he saw a whole plate of worms at once. Two proof-readers bought a car that they might go out and see for themselves. This might be called the first fruits and is very complimentary to the author, for he wishes this book to be an avenue to a finer appreciation of life,—a sort of radio by which we can tune in and catch the music which we have never heard, although it has been going on since birds began. It is a road to joy, as is every other avenue that makes us conscious of music and color, beauty of form, rhythm of motion and love of home. Our author studies birds not as an end in themselves, but for their bearing on life; and so he does not simply picture birds but he does something to our hearts. It is through his great yearning for fellowship "with all these tiny voyagers on the stream of life" and his at-one-ment with nature, that he has been able to catch the ecstacy of life—to see, to think, to feel and to picture to others so that they may see, and think, and feel. "Have you never wished that you were tiny?—oh, teeny, with beady black eyes, that you might explore the mysteries of a moss forest. That elderberries might look to you like great pippins, and madrone berries like luscious fiery pumpkins." Would grownups or little folks enjoy this the more? Isn't it wonderful to be able to hobnob with the Condor or Humming Bird, speak their language and be perfectly at home! Mr. Dawson is such a one, and he not only has entré, but in his "Birds of California" he can take you with him. You, with this work as talisman, can scale the cliffs to the home of the Rosyfinch. You can tramp through prickle-weed and through sloughs without danger of snake bites, to spy on Clapper Rail, as he "steps forth from the curtain of salicornia, jetting his apology for a tail like a horse with a short crupper." You can soar with the Eagle without the dizziness of dangerous aeroplaning. You can be a "fellow-tapster" with the Humming Bird even though you do not like honey. On a hot day you may visit the Ouzel family under the waterfall by dripping ferns, or thread the tules and rushes with Ducks and



BABY ALL ALONE. TAKEN IN MODOC COUNTY. PHOTOGRAPH BY W. L. DAWSON.

Coots. It takes you to desolate, waterless ranges where the Rock Wren "hugs the solitude to his breast and loves it," and sends echoing through the canyon his hymn of "wildest exultation." It leads you fearlessly out on Glacier Point to watch the Swifts, "those wreckless meteors" drop; then across hot sands to the Verdins nest of thorns and the Palmer Thrasher's "whose happy heart finds heaven in a thorn bush." It carries one back to the old sacred barn where spring brought the Barn Swallow dashing into its open doors; "down the lane where the cattle go, with a dip under the bridge and a few turns over the orchard, back again, in again, out again, away, anywhere, everywhere, two miles a minute speed and effortless grace." The imagination thus stimulated runs on with childhood memories. From the Olympic heights of the Violet Green Swallow (those children of heaven) we drop to the underworld of the burrowing Owl (one of the few stories written for the little folks). Billy scrambles out to greet us excitedly. "He'll bow and scrape and say 'how d'ye do?' over and over again; and then he'll turn around and say 'How d'ye do?' backwards; and then he'll say it frontward again; but he won't stay to shake hands. He has finger nails as sharp as pins. Well, I am glad he doesn't want to! Billy takes them out for an airing, one, two, three, four, five, six, seven, eight, nine, ten. My! the ground is just boiling over with owl babies. Billy has to count them on his toes twice to be sure they are all there." But we must divulge no more of this lovely story of the Billy Owl Family. Ask the children if it isn't a classic.

Surely it is the acme of art when the medium is forgotten and we live in the atmosphere which the artist creates. His comparisons are master strokes. We think of no particular style when he says: "The song of the Pigmy Owl is like the accelerated rebound of a tiny mallet struck on resonant wood. How like the knell of doom it must sound to a trembling Chickadee!"—We think only of that little bird in the dark woods. To visualize again: "The Hummer flies in any direction like the Queen played at chess;" "The frightened Sparrows disperse like bursting shrapnel."

He has to bring a few bad birds into court. But ten to one, if the bird is convicted, he asks for a new trial and takes up the defense. As plaintiff he gives California fair warning of the Blue Jays rapid increase and the large element of song birds in its diet; but as defendant he can only say that it is blue. He approves of the Shrike moving along "lest he wear out his welcome"; he calls the Gulls bad names, selfish, yea murderers, but accents their pictorial value to our coasts and as art subjects. Our defendant claims an affection for the despised Cormorant; not so for the Cow Bird. Right before the judge and jury he calls her "a slattern, a demirep" (quesque c'est) and worse, because he always sees her sneaking through the trees and bushes searching for some one upon whom to shift the duties of motherhood. In the case of birds vs. bugs, one quart of cherries is set over against three pints of black olive scale, one quart of flower beetles, a grievous sprinkling of coddling moths, pupae and canker worms. One Gnat Catcher testified to catching aphides at the rate of 180 a minute. The jury did not even trouble to go out to bring in a unanimous verdict for birds.

While our author writes with such charm and sympathy of the small birds, he claims a greater feeling of kinship with the large birds, and greatest interest in the fowl of the wave and the sand, which we might guess from his camera work. "The sand, the glorious warm sand, the sparkling rustling million sided sand!"

Encyclopedic in its comprehensiveness and complete scientific data, "The Birds of California" is equally valuable as a scientific or popular work.

We are glad to hear the author pooh at hair-splitting differences between species, which seem to have been invented to discourage bird study. The difference in color between "a properly roasted peanut and one roasted a second too long" is hardly sufficient difference between two birds to warrant two names.

Of the two methods of identifying a bird, probably the general reader is not as interested in the exact marks and measurements as in, well—this, for instance, of the Wren, —"He is bursting with energy and music escapes from his mandibles as steam from a safety valve. The first thing after his return is to explore last year's quarters, but there is always time on the side to examine the brush heap and scold a cat. His song is like a piece of firework called a cascade, for he fills the air with a brilliant bouquet of music, and is himself nearly consumed by the violence of the effort. The next moment the singer is carrying out last year's feather bed by great beakfuls, or lugging into some cranny sticks ridiculously large for him."

A few snap shots of the author: "There is something homey and substantial about the song of the Robin which makes us give thanks for common things and accept it without analysis as we do salt, sunshine and the breath of orange blossoms:" "Out of the storm and chaos of human experience certain moments hold sacred to recollection, moments when a baby bird flashed us a look of confidence, or yielded to the pressure of a proffered finger." In attempting to remove the nest of the Calliope, the tiniest hummer, an unobserved branch tipped out one egg. "It is not given to a callous public to appreciate the agony of remorse which ensued. I neither cursed nor wept, but the stars fell about me in great clusters as I sat silent upon the ground and nursed my erring head between my knees:"—(Ruby crowned kinglet) "You are only a prophesy, an expression of a Greater, who for a time is moved to express himself in a bit of clay and will presently withdraw himself again. "Him I hear and rejoice:"—"With the Mocking Bird it is eternal spring time." "Mounted on the chancel of some low crowned fir tree, the Hermit Thrush looks calmly at the setting sun and slowly phrases his worship in such dulcet tones exalted, pure, serene as must haunt the corridors of memory forever after." "If I were to be a bird, I would be a Hermit Thrush. No voice of solemn-pealing organ or cathedral choir at vespers ever hymns the parting day more fittingly than this appointed chorister of the eternal hills."



SAGE SPARROW ON NEST. TAKEN IN WASHINGTON. PHOTOGRAPH BY W. L. DAWSON.



A PROBING INQUIRY, TAKEN NEAR SANTA BARBARA. PHOTOGRAPH BY W. L. DAWSON.



OLD ENGLISH MARKS

By WILLIAM JAMES SCHMIDT

TO THE beauty of form and excellence of workmanship in old English silver is the added interest of the story told by the small marks stamped on each piece. What other collector can tell so much about his treasures as he who interprets the old punches to be found on every piece of old plate?

Let us take up a piece of old English silver and examine the four or five old marks and read for ourselves the story they tell. Suppose we look at them in their chronological order; first taking the ancient mark of the leopard's head. The first written reference to this mark that can be found is the law passed in the year 1300, regulating the goldsmith's art in England. From this time until the introduction of the lion passant the king's mark for "Gold of a certain touch" and "Silver of the sterling alloy" was the leopard's head. In 1423 Parliament passed an act to limit the use of the leopard's head mark to the goldsmith Guild of London, other places in future to use "divers touches." As assay offices were established in other cities, each took its own mark, Birmingham an anchor, Dublin a harp, Sheffield a crown, and Edinburgh a castle. The leopard's head in itself can tell us something about the date of our piece of silver. If the head wears a crown, we know that the piece was made before the year 1822.



OLD ENGLISH SILVER SAUCE BOAT MADE BY PETER AND ANNE BATEMAN IN LONDON IN THE YEAR 1791.



Now that we know where our silver sauce boat was made, we want to find out who made it, so we pass on to the second mark, called the "Maker's mark." This was first instituted in England by statute in the year 1363, directing that every master goldsmith should have a mark of his own, which should be set on the works after they had been assayed. As at this time very few people could read or write, it was natural for the early marks to be used. These were superseded by initials, and after the commencement of the Seventeenth Century, only initials were used. In the beginning, the worker took the first two letters of his surname. This continued until about the year 1730, after which the first letters of the Christian and surnames were used. So if we determine the letters on the punch and refer to our table of English silversmiths, we can find the name of the maker of our piece of old silver.



The third mark we find in the lion passant, and it tells us that the piece is of sterling silver. The origin, intention and precise date of its introduction are obscure, but we know that from the year 1545 it has invariably been found upon silver of the old sterling quality.

We now come to the most interesting of all marks, the Annual Letter or Date Letter, which will help us more than any of the others to tell the exact year in which the piece of plate was made. In 1478 the London Goldsmiths first introduced the date letter into their system of hall marking. Due to the need of some new security against the increasing fraud of stamping silver of an inferior quality and allowing it to be sold for the sterling standard, they decided to stamp in addition to the maker's mark and the leopard's head a letter on each piece indicating in what year it was assayed and stamped. The warden who made these assays was held accountable and had to make restitution to the Goldsmiths' Guild if a fraud were afterward discovered. The Guild knowing the date of the piece and the name of the warden of that year could easily make him pay the value of the article wrongly marked.



From 1478 up to the present day a succession of alphabets, each consisting of twenty letters, has been made. The date letter has been changed every twelve months. From 1560 it has been enclosed in heraldic shields of various shapes and the type of letter varied.

Taking the letter on our piece and turning to our table of alphabets, we can determine the year in which our piece of plate was made. If this letter has been used more than once it will vary in one of several different ways according to the year in which it was used. The shape of the shield, whether or not the leopard's head is crowned, the outline of the lion passant's punch or the face of the sovereign's head will help us to fix definitely on the exact date.



The next mark on our piece of old silver is the sovereign's head, and it tells us that duty was paid to the government. This mark will be found on all plate that has been liable to duty from December 1, 1784.

Between the years 1784 to 1786 this mark was incrusted instead of in relief and the profile was turned to the left. From 1736 to 1836 the sovereign's head was turned to the right. Then with Queen Victoria the head was turned once more to the left and remained so until the year 1890 when plate duties were abolished with the king's head mark.

Thus we have the leopard's head telling us that the piece was assayed in London, the maker's mark giving us the name of the silversmith, the date letter showing us the exact year in which the article was made, the lion passant indicating that it is of sterling quality and if the sovereign's head appears we know that it was manufactured between the years 1784 and 1890 when plate was dutiable.

Countless books have been written on the subject of old English plate and to one interested enough to read about this ancient craft there is opened from out of the past a subject as filled with romance, as fascinating and absorbing as any book of modern fiction.



OLD ENGLISH SALVER MADE IN 1787 BY HESTER BATEMAN. IN THE COLLECTION OF A. SCHMIDT & SON.

SCIENTIFIC MEN OF THE WEST — MOUNT WILSON



WALTER S. ADAMS, DIRECTOR MOUNT WILSON OBSERVATORY, WHOSE SPECIAL WORK WITH THE SPECTROSCOPE WILL BE PRESENTED IN THE NEAR FUTURE IN THIS MAGAZINE.



ARTHUR NOYES, CHEMIST; GEORGE E. HALE, ASTRONOMER-PHYSICIST; AND ROBERT A. MILLIKAN, PHYSICIST, WHOSE WORK SERVES TO UNITE THE OBSERVATORY AND THE INSTITUTE.



J. C. MERRIAM, PRESIDENT OF THE CARNEGIE INSTITUTION OF WASHINGTON, WHOSE PARTICULAR WORK IN SCIENCE IS THE HISTORY OF THE HUMAN RACE AND ITS ORIGINS.

SAVE THE INDIAN WITH HIS ARTS

By JOHN COLLIER

Executive Secretary of the American Indian Defense Association

SHALL the American Indians be allowed and helped to survive as a race, or shall their destruction be carried to its grim yet shameful completion?

An effort truly nation-wide has been begun, seeking to bring the "Century of Dishonor" to an end. This effort took its rise in California and it now has two main headquarters, California and New York. The first great voice raised on behalf of justice to Indians was that of a California woman, Helen Hunt Jackson. The present leadership of the national Indian saving movement is in the hands of a California woman, Mrs. Stella M. Atwood. The California delegation in Congress have steadfastly helped, especially Senator Johnson and Representatives Living and Raker. It is right that California should take a great responsibility in this cause, for there is no State where the Indians have been so grievously oppressed, betrayed, slaughtered and robbed, as in California in years gone by.

Without saying anything in general about the Indian question, I will briefly tell of three situations that are engaging the effort of the organized women and other friends of the Indian at this time. I should explain that there is an Indian Welfare Committee of the General (National) Federation of Women's Clubs, whose national chairman is Mrs. Atwood, of Riverside; an Indian Welfare Committee of the State Federation of Women's Clubs, whose chairman is Mrs. Mabel Chilberg, of Azusa; and an Indian Defense Association of Santa Barbara, which as yet is the only Pacific Coast Branch of the National Indian Defense Association, Inc., with headquarters in New York. Full information can be obtained by any reader of this article, by addressing any of the above named workers or organizations.

1. *The Attemped Destruction of the New Mexico Pueblos*

These twenty Indian communities, each of them centuries old and all of them civilized, gentle, and rich with human and artistic beauty, were cherished by Spain for three hundred years. They received grants of land, the land which in many cases they had irrigated and reclaimed from the desert long before Columbus. These land grants were in part re-affirmed by the United States between the years 1858 and 1870 approximately. Many of the United States patents bear the signature of Abraham Lincoln.

Though the Pueblos are civilized, and though they maintain an efficient system of democratic self-government in their internal life, yet in law they are wards of the United States Government and it was the Government alone which had power to defend their lands against trespass by white men. I cannot tell here that very long story of the mis-



AN EXPERT AT OUTDOOR LIVING. THE ORIGINAL PICNIC PARK OVEN IN CALIFORNIA. PHOTOGRAPH BY MR. FRANKLIN PRICE KNOTT.

appropriation of Pueblo farm lands which took place through the stubborn negligence of the Bureau of Indian affairs and in spite of the never ending protests of the Indians. Today there are Pueblos whose arable land area has been reduced, to give instances, to the following extent: San Juan Pueblo, from 4000 acres to about 490; San Idlefonso, from over 2000 acres to about 250; Picuris, from more than 5000 acres to less than 200.

The Pueblo life is rooted in its lands. Even the religious life of the Pueblo is an expression of the land life, and the loss of the land means to them not merely a starvation of their bodies, but a demoralization and ultimately a killing of their souls.

Legally it is in the power of the Government and of the Pueblos to recover the land which has been taken by white settlers. It is at least certain that enough could be legally recovered to enable the Pueblos to survive as self-supporting communities.

Now the Pueblo crisis briefly is this. A series of bills have been introduced in Congress, the effect of which would be to annul the Pueblo land titles by means of what is called *ex post facto* legislation. These bills say; if the white man has occupied the Pueblo land for a specified period of years—ten, or twenty, or thirty years, in various cases—then he can stay there, and he shall receive title to the lands and the Pueblo titles shall be annulled. The bills ignore the fact that "statutes of limitation" do not ordinarily operate against the Government or against wards, which the Pueblos are. But the scheme above stated is not a statute of limitation in reality, being in truth a retroactive, ex post facto law, nullifying the legal claims and confiscating the land of helpless Indians.

Under the name "Bursum Bill" this scheme was fought bitterly and defeated largely by the efforts of the General Federation of Women's Clubs Committee in the last Congress. But at the very close of the last Congress the plan re-appeared under the name of the "Lenroot Bill," and Senator Lenroot and the whole Senate was led to believe that the Pueblos themselves, and the Federation of Clubs, had been brought around to an endorsement of the plan. The Attorney employed to represent the Federation and the Pueblos had given this impression, though without authority from his clients. The result nearly proved fatal. The Senate passed the bill and it would have passed the House save for lack of time.

The Pueblos thereafter met in a great All-Pueblo Council, and unanimously repudiated the endorsement which Congress had understood to have been given in their name. Mrs. Atwood repudiated it, and the American Indian Defense Association repudiated it. The struggle will be resumed in the coming Congress. To the Pueblos it is life or death, and the honor of the United States is profoundly involved. The help of every reader of CALIFORNIA SOUTHLAND is needed in the struggle.

2. *Legally Destroying the Palm Springs Indian Tribe*

For hundreds of years the Palm Springs In-

THE CALIFORNIA INSTITUTE OF TECHNOLOGY



ROBERT A. MILLIKAN, Ph. D., Sc. D., DIRECTOR OF THE NORMAN BRIDGE LABORATORY OF PHYSICS. CHAIRMAN, EXECUTIVE COUNCIL CALIFORNIA INSTITUTE OF TECHNOLOGY.



ARTHUR B. FLEMING, PRESIDENT OF THE BOARD OF TRUSTEES OF CALIFORNIA INSTITUTE OF TECHNOLOGY, WHOSE DEVOTED SUPERVISION OF FINANCE HAS BEEN A GREAT CONTRIBUTION TO SCIENTIFIC RESEARCH.



ARTHUR AMOS NOYES, DIRECTOR OF THE GATES CHEMICAL LABORATORY, CALIFORNIA INSTITUTE OF TECHNOLOGY, WHO ORGANIZED THAT DEPARTMENT AT M. I. T. ALSO

dians have lived under the shadow and in the desert-glaze of the mountains which rise 10,000 feet above the California desert. About thirty years ago they received from Uncle Sam a legal right to a part of this their ancestral home. In subsequent years they received additional reservation grants. But that section of land just over the road from the hot spring had been given to the railroad and sold in turn to white dwellers.

The white section of land is now filled with gardens and homes and the community needs to expand. The Indians live over the road, and there they farm the lands farmed before Spanish days, and live in their old homes. The Indian who needs land gets what he can use; when he no longer uses it the ownership reverts to the band and is passed on to another Indian, who will cultivate the fields.

Suddenly the Palm Springs Indians have received notices as follows: "You have selected such and such pieces of land as your allotment." They have not selected any pieces of land, but they have no power to refuse allotment. Two acres goes to each, as "town lot land," four acres as farm land, and forty acres as any sort of land, mostly desert land. Acres farmed and improved by one Indian for a generation are transferred to other Indians, and still other Indians who prefer to work out rather than to farm, receive their portion of the precious farm land.

Thereafter the alloted lands may be sold by the Government to white purchasers and the unallotted lands may be sold to the Government to be apportioned to homesteaders; or regardless of the Indians' consent, their allotments may be turned into outright, unconditioned, ownership and they may mortgage or sell, must pay taxes, and are thrust into citizenship. If the allotted land is sold by the Government while the Indian is still held in wardship, then the Indian becomes the beneficiary of a trust fund administered in faraway Washington.

Here at Palm Springs, in miniature, is the great and inconceivable stupidity and wrongdoing of the allotment policy as applied to Indians everywhere. The policy has been intended honestly; its consequences in practice have been the expropriation of the Indians from their lands under forms of law, the shattering of tribal bonds, the destruction of tribal culture, the pauperization of individuals—in general the ruin of the Indian race. The time has come for a reconsideration of the whole policy. Meantime, Dr. Hubert N. Work, Secretary of the Interior, has courteously agreed



Oscar Maurer
RUINS OF THE TEMPLE, MITLA, MEXICO

to wait awhile before he confirms the Palm Springs allotments. Readers can get fuller information from Mrs. Atwood, at Riverside, or from the Santa Barbara Indian Defense Association, Box 141, Santa Barbara.

3. *The Navajos. The Last Great Indian Romance and the Opportunity*

These amazing Indians—nomads, living in the frailest of huts, illiterate and to the superficial view an evanescent and unstable as clouds, were found by the Spaniards to be in fact the keepers of a religious and aesthetic culture of bewildering richness. Studied more deeply by recent investigators, they appear more incredible still. Their folk tradition of art, of religion, of psychotherapy, their magic rituals, their botany, their wealth of unwritten vocabulary, and their completeness of moral code, are hard to realize when one views them as they still live,| nomads in frail huts, waging their age-old warfare with a desert as bitter and barren as it is subtly and gorgeously beautiful.

There are 36,000 Navajos, and their reservation contains 28,000 square miles. Harsh desert as it is, it blooms whenever water is applied to its soil, and it feeds 300,000 Navajo horses and more than a million sheep. It is over-populated under existing conditions, but with practicable development of wells for stock, of water for farms, and with a breeding-up of the sheep, the reservation could support a hundred thousand Navajos.

Oil has now been found; probably a vast field of oil. The development is just beginning. The leasing of these Navajo oil fields has been, according to my best belief, honestly and wisely conducted by the Government. The outstanding question is: how shall the royalties be used?

Shall they be given in cash to individual Navajos? The results probably would be disastrous. Shall they be hoarded and used for the maintenance of the ever-growing administrative bureaucracy which holds the Indians in its frustrating web? Such would be at least to waste a great opportunity. The royalties should be used to capitalize the reservation, to develop the water supply, to improve the stock, to maintain schools of a type adapted to the Navajo's mode of life and native temperament, and to cure the white man's disease with which the Navajos, like most other Indians, are ravaged. Tuberculosis and trachoma are the ever present horror of Navajo life, and modern medicine is desperately needed in every area of the reservation.

The Navajos are noteworthy in this respect, that they have proved their capacity to make vast changes in their economic life while yet retaining unimpaired their spiritual life, which is so strange, so rich and virile and even profound. They, with the Pueblos, represent our opportunity to save the Indian as a race, as a civilization with its own sorts of greatness and splendor and its own human and moral values wrought out through aeons of experience and striving. The Navajos and the Pueblos alike are hospitable toward our own white mans' civilization, and are prepared to take and to give. Shall we continue to the end working upon the civilization of the Indian the same ruin that Spain wrought upon the Mayan civilization of Yucatan, which the thoughtful world will regret as long as human life is interesting to men? The Navajos and the Pueblos embody our chance to answer this question in the negative. They are our perfect opportunity to bring the Century of Dishonor (and of Stupidity) to an end.

BOOKS & THEIR FINE BINDINGS

FROM the Old Book Shops of Great Britain has been personally chosen a first large importation of fine English Bindings for the Book Department at J. W. Robinson Company, Los Angeles. Several hundred books were examined for each one selected and the final selections were taken for contemporary binding to firms which have the finest handcraftsmen now working in the world. The beautiful and manifold detail which has produced these "miracles of rare device," added to the fine company of authors, will delight both the Grammont, biographies, most of the Victorian writers, and a few moderns such as Conrad, Dunsany, E. V. Lucas, and H. G. Wells. Besides these more conservative books are a great many curiosa. One of these, The Natural History of Humming Birds, is a lovely thing with 65 colored plates and many wood cuts. There are "Chapbooks" of the 18th Century, "A Pritchett Ye Smokiana" illustrating pipes of all nations and a "Critical Inquiry into Ancient Armour." But more curious still is



inward and the outward eye so that those who are collecting will rub their hands and say with David the Dreamer, "These *are* books."

There is to be mentioned among the distinctive bindings the six volume set of the "Faerie Queene," a limited edition on handmade paper, bound in red morocco. Each front cover is inlaid with the Tudor rose in white in the four corners, and in the center panels is inlaid full length a sword in gold and gray leather. There is the Royal Library "Cleopatra" of which the front panel has a design of the Lotus, colored feathers, and hieroglyphics combined; another in the Royal Library Series is "Marie Antoinette," monogramed and enhanced by a laurel design, all in light blue and rose-leaf pink. Undoubtedly many will be fascinated by Andrew Lang's "Ballads & Lyrics of old France." This is a first edition copy rebound in blue Levant Morocco, gold tooled and inlaid with an emblematic device of the French fleur-de-lys and crown, and the whole effect is enriched by eight garnets. Never was rarer workmanship nor books more fairly bound.

The fact that scholar-printers still flourish is shown by the books here represented from eight of the private English presses. From the Kelmscott press comes "The Golden Legend," printed by William Morris in 1892, a book not only beautiful but hard to find. This is newly bound in red "Niger" Morocco.

This collection might be viewed as an historical pageant out of which can be sorted the standard things from every period for there is Aesop's Fables, Chaucer, Aucassin & Nicolette, Essayes & Counsels Civil and Morrall of Francis Bacon, Bunyan, Cervantes, Boswell, the Pickwickian Series with titles like these: Natural History of Humbugs, Romance of Mince-Pie, Natural History of the Flirt, or Amicus—Hints on Life and How to Rise in Society. Most of these books have the original humorous covers bound-in. There is also a Watteau Set of little books including La Rochefoucauld, The Songs of Innocence, and Byron's Love Poems.

Something to be especially mentioned are the items of foredge paintings, a genuine example of which has not been produced for the last eighty years. Among these are "A Military List" of 1809; and "Poems" by W. R. Spencer on the gold edge of which is a painting of the Duke of Buccleuch's villa at Richmond in 1811.

Two outstanding features of this whole collection are its first editions and its great number of original drawings and paintings. A well preserved set of Charles Lamb bearing the date 1818 has been retained in its original cloth binding, but morocco bookform pull-off cases have been designed to keep these in tact. First editions of living authors include Kipling, Barrie, Conrad, and Thomas Hardy.

It is difficult to do justice to the variety and value of the illustrations contained in this collection. They range from the type of work in the Astarte which has full page illustrations from miniatures, to such books as volumes of Sir Richard Burton's travels liberally illustrated. Of special interest are the famous picture books done in color by Caldecott. There are two little almanacs for the years 1883 and 1890 with charming and delicate illustrations by Kate Greenaway. Cruickshank has many hundred illustrations done for comic almanacs, all of a more or less burlesque nature. One of the most exquisite books, especially in regard to outward form, is a thin little volume bound in half yellow antique brocade on rice paper, hand colored and depicting Chinese Torture. The Gem of the entire collection, however, is a miniature book completely in the handwriting of England's most famous poet, Alfred Noyes—"The Elfin Forest," in a limited edition of two copies, the other of which is in the possession of the poet himself.



Some of the beautiful Bindings on Books in the new Book Shop at Robinson's

LITERARY SAN FRANCISCO

By MRS. W. C. MORROW

THE Golden West, as California has been so appropriately and picturesquely named, is not alone famous for its rich yellow gold, its golden sunshine, its golden grain and its golden fruit of orange, lemon and grapefruit, but for its wonderful and talented men and women who have been famous all over the world in art, literature and science. There are silver-tongued orators, golden-throated songsters—men and women—who have gained fame at home and in other lands, but the output is still flowing in a continuous golden stream of talent, and every land and clime has benefited by this wonderful golden harvest.

What is now a glorious and beautiful San Francisco risen from a waste of ashes, was once a sandy windswept waste, dotted here and there with knotted and gnarled trees bent and writhing from the winds that swept in from the blue Pacific. Its many hills were covered with a dense growth of low-growing scrub. The Presidio of San Francisco, a low adobe building that was reached by a slow, winding, sandy road, after long effort, the name Yerba Buena, and Mission Dolores, still stand as monuments to the patience and vision of those wise old padres who left their mark on the desert waste of California. Those old monks who made not one blade of grass grow, but many, have left a verdant spot where all before was desolation and sand.

Monterey, rich and hoary with antiquity, was the capital. Dashing dark-browed cavaliers rode fiery steeds caparisoned with gaudy trappings, dark-eyed senoritas with rich lace mantillas and gorgeous Spanish shawls, were courted in romantic fashion. Perhaps from the dim land of shades those gay cavaliers dash in imagination through the great white lights of the modern city, and ponder on the many changes since their day.

Early in 1850 General Vallejo, that fine Spanish gentleman, made a strong effort to gratify his literary ambition. For, far off in Sonoma County, using a handpress, he printed a pamphlet urging the removal of the eapital to San Francisco. He had vision and pluck, for it was a laborious task. Mr. Payot was another man who tried to bring culture into the West, for he printed an artistic edition of Beranger's *Chansons*, and, despite the high price of materials and other difficulties, he really achieved a successful publication, and one that was appreciated. Today San Francisco has newspapers printed in almost every language.

Zoeth Eldredge, in his interesting history of "The Beginnings of San Francisco," has given a wealth of information of those primitive beginnings. As will be seen, the most enterprising work was done by Americans. The *Pioneer Magazine* was started in 1854, and many of its contributors were brilliant writers. Hutching's "Illustrated California Magazine," followed, and its successor "The Hesperian," had a transient existence. Its attempt was made in sincerity. Bret Harte was the founder of THE OVERLAND MONTHLY. It is still extant. "*The Californian*" was edited bv Charles F. Holder, and had for its contributors some of the most brilliant men of the day. THE SAN FRANCISCO ARGONAUT was a distinctly literary weekly and was known all over the world. Its founders were those two brilliant men, Mr. Frank Pixley and Mr. Frederick M. Somers. They were followed by Mr. Jerome Hart, whose sister, "Betsy B.," was one of the cleverest women writers of the day. She it was, who established a salon, and had meetings at which were gathered all the brilliant men and women of those times. Mr. Alfred Holman succeeded Mr. Hart and both have endeavored to keep THE ARGONAUT up to the same standard. The "Argonaut School" of writers were men and women, most of whom have achieved fame and distinction at home and in other lands. Ambrose Bierce, whose vitriolic pen reached readers in London, where he subsequently made a name and added to his fame, wrote for THE ARGONAUT. Gertrude Atherton's first story appeared in THE ARGONAUT, and occasioned widespread eomment. W. C. Morrow began his literary career in that journal, and his novels and short stories attracted attention and were translated into French and German and he had a publisher in London where he had an artistic following. He enjoyed the friendship of Mr. Frederick Somers, and was planning to go to him and join his staff in New York when Mr. Somers was taken by death. All critics agree that W. C. Morrow was a master of the art of the short story, and it was said of him that he wrote sane and wholesome literature without a touch of "slaughter house" slang. The same writer said of him that "he was one of that brilliant galaxy of California writers who produced literature."

The incomparable three, as Bret Harte, Mark Twain and Joaquin Miller were called, have been spoken of in all the annals of California literature. Perhaps the story of how Miller acquired the name of "Joaquin," may be new to some. Mr. Miller enjoyed the friendship of California's poet laureate, Ina Donna Coolbrith, and they had many interesting and spirited chats. When Mr. Miller, who had been christened "Cincinnatus Heine Miller," was thinking of going to London to seek fame and fortune, Miss Coolbrith said to him: "Miller, you'll never get anywhere with that awful name. Why don't you take a more romantic or euphemistic name?" After some diseussion the name "Joaquin" was chosen and its owner acquired distinction and never relin-

(Continued on Page 21)



MISSION SAN JUAN CAPISTRANO NEAR OCEAN SIDE, CALIFORNIA. BRONSON DE COU. PHOTOGRAPHER.

SOUTHLAND

First Impressions

IT IS a pleasure to give one's first impressions upon returning from abroad to California Southland, which stands for the highest type of social development in our State.

After a long sojourn in foreign lands where a great civilization has laboriously grown to maturity, has produced abundant and priceless fruits in every field of human endeavor, and is now going through a crisis which undermines its strength and endangers its existence, one resumes contact with this, the newest section of the New World, with real pride and joy, but also with mingled sentiments of hope and fear.

There are those who come to this friendly coast merely to enjoy the natural beauty, the sunny climate, the agreeable social relations it generously affords. There are others who come here to work, to build in this favored region a community which in its civic standards and its ideals of national welfare and international intercourse will be second to none. It is with those men and women, enthusiastic and daring builders of this commonwealth in California, that I wish to share my hopes and fears.

Indeed, they may well be hopeful. Since the days of ancient Greece no more thrilling mission has fallen to the lot of any people. A very superficial inventory of our resources—material, intellectual, and spiritual—will convince us that it is within our power to make in California a contribution to civilization which could be of unsurpassed worth and significance. But the hour is critical. We have no time to waste. For it is with a nation as it is with a child; the proper direction must be taken early in the journey. Considering the rapid development here seen, if we allow the forces of greed, of commercialism, of sensuous enjoyment to become dominant in the life of our people, the effort of several generations may be required later on to give this section of the country a higher cultural orientation.

We are fully aware of the importance of the economic—agricultural, industrial, and commercial—values of any community. Unquestionably a sound economic development is the foundation of all the intellectual and moral superstructure of society. We must first make secure the physical existence of our people and accumulate a surplus which will enable us to turn our attention and our energy to cultural problems.

But that material growth is not a duty which we are likely to neglect. The strong instinct of self preservation, the ever insatiable desire of men for physical satisfactions, our inherited and acquired skill and efficiency in the commercial and industrial fields, the irresistible momentum of our vast economic machinery, eliminate any fear that we shall at any time want in things to eat, and wherewith to be clothed.

The danger lies elsewhere. It lies in our failure, which is always threatening, to awaken in the minds of men the finest instincts, to create an environment favorable to the unfolding of our higher selves, and to educate our fellow citizens in the enjoyment and appreciation of those things that are best described by the words Civilization and Culture.

In the presence of unparalleled growth, in view of the arrival in our midst of thousands of newcomers of the most diverse grades of intelligence and education, it is of the utmost importance rapidly to mobilize all the agencies established for the preservation of intellectual, artistic and moral interests, to give them more life and increased support, to create new ones to the end that our California surrender none of her present ideals but add to their number and add to their vitality with the same eagerness and satisfaction with which she watches and fosters the increase of her wealth and population.

Paul Perigord.

Two Great Republics

ONE hundred and fifty years ago some of the most independent and liberty-loving among the inhabitants of western Europe came to America and founded communities in which they could govern themselves. Since that time one after another of the communities left in the Old World have thrown off the yoke of tyrants—without migration. Those most intelligent and liberty-loving have learned to govern themselves; those most servile and backward are still struggling with the monarchial ideal now lowered into the hands of those less worthy than kings and princes to rule.

Because individuals from out the mass of a down-trodden people are now carrying on that people's government is no guarantee that those people have learned in five years to govern themselves. Liberty and self-government are not synonymous. Rather are men who most need liberty least likely to walk alone at once. It is a long process, this change from being governed, to governing oneself; the child which cries longest to be helped to his feet will be the last to learn to walk by himself.

It is because Germany and Russia and the little states of southeastern Europe are crying to America to help them learn to walk that we offer them only the helping hand (often against our better judgment) and not yet the hand of equal fellowship. The League of Nations must be a league between self-governing peoples or it will have no common ground on which to stand.

It is because France, that mature, intelligent republic, stands firmly by Germany to force her to do the right thing that we say, "Vive La France" and acknowledge that France alone is just now doing the hard job of training Europe in the way of self-government.

Great Britain, the grandmother of free peoples, is more lenient, as grandmothers always are, but if Germany ever becomes an upstanding republic, she will have France alone to thank. When that glad day arrives, the United States of America can "recognize" the United States of Europe, and send an accredited ambassador to the Council of Nations. But until that time, help and not comradeship must be our part—though our hearts may yearn for peace throughout the world.

The White Man's White Burden

AFTER those inspired leaders of freedom who founded our government had established prosperous conditions in America there came in their wake whole tribes of inhabitants of northern Europe. Individually dissatisfied, they sought individual freedom from their inherited duties. The whole surface of America within our borders is plastered over, heavy, with a layer of opulent newcomers who have no more become a part of our struggle toward freedom for all than plaster becomes a part of the frame work of a house. If, as might have been the case with all, these Europeans had come with the ideals which inspired the founders of our republic, they would turn now, and out of their experience as citizens of a free republic, teach their mother country, Germany, how to govern itself on a high, patriotic plane. If principles of righteousness had been their motive for coming to America, theirs would now be the great role of leadership in a struggling world.

Men trained in the furnace of American citizenship are now returned to China, to Italy, to Russia and to the baby republics of the near East and are there leavening the lump and helping to form republics. America has always given freely of her individual men even when she could not give approval as a government. Where is the American citizen of German extraction made awake to modern methods and ready to return to Berlin in this crisis? Upon such—and there are opulent thousands of them,—rests America's responsibility to stop the whining publicity department at Berlin now using our public press, and teach Germany how to restore her lost standing in the world of politics and commerce and honorably pay her debts.

OPINION

Making the Home

(This Address was delivered in the Cathedral Church of St. Paul, Boston, on Sunday, April 29, 1923, by Rev. Angus Dun. Mr. Dun has kindly consented to its publication for the Class in Personal Religion. It is used here as a reprint from the July Leaflet.
Matt. 19:5 "And they two shall be one."

THERE was an exhibition in Boston not long ago called the Home Beautiful Exhibition. It was a great collection of things out of which to make a home,—wood and plaster and paint, cook stoves and refrigerators and heaters, washing machines and sinks and dish-washers, carpets and sofas and dining-room tables. There were gathered together innumerable things out of which to make a home. But Mechanics Hall did not look like a home. To make something that would look more like a home one would have to make a wise selection from this mass of possibilities and bring them together under one small roof; make the many into one.

All of which reminds us of the fact that a home is made out of people. It is not that house and furniture make no difference. They do make a difference, but they do not make a home. We all know this well enough, but we forget it. We fall to thinking that if only this or that new implement or decoration were added, then the home would be perfect. There is much worldliness that hides under the cover of love for home and family, that supplies children with a multitude of things, while their spirits starve for the great and simple Goods. We know better. We know that a home is made of people; not furniture under one roof, but people under one roof.

But that does not fully describe a home,—people living under one roof, people living together. People living under one roof might mean a dormitory. A dormitory has its advantages and disadvantages, but no one would mistake it for a home. People living under one roof might mean a jail. A jail has its touches of humanness and kindness, along with its tragedy, but it is certainly not a home. People under one roof do not make a home any more than furniture under one roof makes a home. The people must have a certain relationship to each other. They must form together a single life. They must be bound together by certain ties. They must show, like the furniture, the marks of wear, the marks of family life.

What is it that makes people under one roof into a home, that rightfully gives their life together the name of home life? Is it blood relationship? or kinship? Clearly that is not enough. It is more than a matter of physiology. A family is not made out of the information that the children are of common descent, or even out of whatever likeness may accompany common descent. People under one roof are knit together into a family and so make a home, by affection, not by blood. Common inheritance may be a normal aid. But the home takes its origin in the affection of a man and a woman for each other and for their children. This love creates its like, and is reflected back from the maturing spirits of the children. The children develop towards one another an affection, "born not of flesh but of the spirit," born of their parents' attitude towards them. And love, reflected back and forth, from husband to wife, from children to parents, from child to child, fills the household with its warmth, lays hold of the walls and furniture of the house itself, and binds the many into one. Each loves because he first was loved. Only love can create love.

We are trying to discover what makes a home, what it is built upon and built out of. It is not made out of brick and mortar. It is not made out of furniture. It is not merely people under one roof. It is not merely people of common descent under one roof. It is made out of the love that binds together the people under one roof. And that love out of which a home is made begins in the love of a man and a woman for each other.

What kind of love for each other? There are many kinds of love between a man and a woman. There is the kind of love which loves a sex, not a person; the kind that expresses itself in taking pleasure, not in giving life. That is not the kind of love which makes homes. It sometimes breaks them. It never makes them.

There is the kind of love which is above all a great emotion, an overpowering feeling that draws two lives together. It is a spontaneous sympathy, a feeling together, that thrills the two in each other's company. It is the thing we describe by falling in love. The person possessed by it can hardly view himself as a free agent. He is as one falling, swept on by attractions he cannot account for or resist. It is a gift from without. The current of such love is broad and deep according as the character of the people concerned is broad and deep. If they are cheap and wayward and shallow, it will be cheap and wayward and shallow. As in the case of all good seed, the fruit depends on whether the soil be rich or thin, deep or shallow. This kind of love, love as an emotion drawing two people together, starts to make many homes. Taken by itself, it rarely finishes them. Taken alone, it is an insecure foundation.

For feeling, left to itself, is a variable and often a wayward thing. The accidents of life may snatch it away for a time,—ill health or the weather or weariness. Most of us experience longer or shorter periods of coldness towards everything and everyone we care for. We are not fixed and finished creatures with a steady current of feeling, but souls in the making. The current of our deeper feeling is not always clear. Gusts of temper blowing over the surface of our lives, cross currents of undisciplined desire, back eddies of disappointment and weariness, may cloud even from ourselves, and certainly from those nearest to us, the direction in which the deeper flow of our life moves. So long as a man and woman try to build their relationship on a love which they permit to blow where it listeth, the foundation of their home will be insecure.

The love out of which to make a home is a love, which building upon the common gift of desire, and treasuring the special gift of a great emotion, resolutely sets out to make a worthy and enduring common life. The man and woman not only share a feeling; they give each other their loyalty. "Reverently, advisedly, soberly, and in the fear of God," they weigh the gift of love that has been given them and then pledge their whole lives to its completion. They know that the surface of their lives may be changed by the changes and chances of life. They know that accident may destroy beauty. They know that sickness may take away the pleasures of sense. Each knows that his or her feelings and the feelings of the other, are not something fixed and inevitable. Their own and one another's feelings can be shaped and fashioned into beauty by patient pressure, by delicate touch, by decisive intention. If two life currents are to be made one they must be joined at the deeper levels. One will wait in patience while a gust of temper blows across the surface of the other life, confident of the deeper current that flows beneath. One will maintain the steady pressure of her own love while the surface of the other life is turned back in disappointment or weariness. Each will restrain the impulses of self will and secretiveness and wayward desire within himself or herself, until the deeper currents of one's own and the other's love regain their full mastery. Each will reveal to the other and seek to discover in the other the depths of life. The two propose to make one life out of two.

The language of the marriage service is not the language of ancient superstition or of arbitrary legal requirement. It is the language of unspoiled love. It is such love as that that makes a home. It makes a secure shelter and playground for childhood. It offers a secure care for sickness, a refuge for failure, a secure forgiveness for sin, a resting place for the weakness of old age. Each promises the other that in one heart at least the other heart shall always find a home.

TOWN AND COUNTRY CLUB FUNCTIONS

THE fabled Utopian time in which all men may be considered really free and equal seems to be hard upon us, a period in which we no longer have leisure classes but constitute one huge leisure class. Captain Paul Perigord, the President of the Pasadena Community Playhouse Association, said at the first meeting of the season of the Pasadena Branch of the Drama League of America, that the drama was never more intimately concerned with the civilization of the world than at the present time as, through the various mechanical devices and substitutes for hand labor men are constantly winning more leisure time, and it is a very vital question as to what they may do with it. If, as seems not unlikely, a working day may be included within four hours, how will the released man or woman occupy the acquired time? Will this leisure tend to the betterment of civilization or the contrary, and what proportion of this time may be colored by the drama?

It is entirely conceivable that the movies may enter even more largely into the scheme of existence hut if they do, and the science of evolution is correct, a future American will rival the fly in the matter of eyes, if we develop that which we use the most our organs of vision will increase at the expense of our brains.

Without the least desire to disclaim the power and attraction of the silent drama it can surely be said that it does not tax the capacity of a third rate moron to foresee the outline of the usual picture to be unfolded before him. Surely the intellectual stimulus the spoken drama provides is to be preferred to the mere thrill of watching a screen battle, whether between individuals or world armies. There should be, however, a happy medium between custard-pie comedies of the screen and the soul-dragging tragedy of the stage, such as "Thy Will be Done", in which Eleanor Duse elected to return to the theatre. We may not be as laughter-loving as some nations but as a whole we are not, and have no desire to be, steeped in pessimism.



ANNUAL DUCK FESTIVAL ON THE SHORES OF LAKE MERRITT, OAKLAND, CALIFORNIA, STAGED EACH NEW YEAR'S DAY. PHOTOGRAPH BY COURTESY OF THE SAN FRANCISCO CHAMBER OF COMMERCE.



IN THE BIG BASIN FOREST THEATER, SANTA CRUZ MTS., SANTA CLARA CO., ABOVE SARATOGA, CALIFORNIA.

Effort in any direction that is worth while must always be tinctured more or less with an attempt at raising standards. Left to its own resources, the general public usually drifts along the channel of least resistance.

And so it is that what has come to be loosely known as the "little theatre movement" has for its chief purpose the stimulating of a wider interest in good plays of the sort that are not current in the theatre as it is best known today. That does not necessarily mean highbrow plays or literary plays.

Unfortunately, most of the plays offered by the commercial theatre are not addressed to intelligent people. They are written chiefly for the rank and file that looks to the theatre for amusement only. But there is a steadily increasing body of dramatic literature, made up of thoughtful pieces that are entertaining as well.

Fortunately, the number of playgoers is growing who are not satisfied with the drama of one syllable. It is they who have gotten back of the so-called little theatre movement and established the 500 more or less little, art and community theatres now scattered all over this country. And it is they who are largely the hope of the American theatre of the future, as Maurice Browne recently pointed out in Pasadena.

The Literary Theatre of Los Angeles will open the season of 1923 with "Twelfth Night," as a recognition of the Shakespeare Folio Tercentenary Festival. To say that three hundred years ago this month Shakespeare's fellow actors printed the first edition of his plays seems a very modern affair in contrast with the drama of China which dates from 1200 A. D. and yet is regarded by the literati as too recent to he classed with literature. Under the direction of Frayne Williams, the University of California Extension, in the Fine Arts Theatre, Los Angeles, will present plays of literary and dramatic merit without compromise to popular taste, giving us a reflection of life itself,—its comedy and tragedy.



"THE IMPORTANT OF BEING EARNEST," OSCAR WILDE. GIVEN AT THE COMMUNITY PLAY HOUSE BY THE PASADENA COMMUNITY PLAYERS. LEFT TO RIGHT, DOROTHY FINER, MAURICE WELLS, FLORENCE MACAFEE, RAYMOND JARECKS, THYRA RUHLAND, GILMOR BROWN, VIRGINIA LYKINS.



Count Caracciolo, known professionally as Mario Carielo, will play leads in the forthcoming productions of the Assistance League Players



The Countess Caracciolo, chairman of the Fancy Work Booth of the Christmas Shop at the Community House in Hollywood, is also a member of the Assistance League Players

The Fine Art Productions, presented at the Fine Arts Theatre, under the direction of Williamene Wilkes, will open the season with George Bernard Shaw's "Androcles and the Lion." These players are drawn from the ranks of the professionals as well as the amateurs and their goal is the establishment of a permanent reportory theatre. One interesting phase of the programs is the offering as curtain raisers, for each production, original one-act plays.

Gilmor Brown, director of the Pasadena Community Players, does not prate about the Literary theatre or the Reportory theatre but produces the very best plays he can secure in the best possible manner. He presents Shakespeare and Shaw, now and then, but usually wholesome comedies, touched with pathos, and dramas tinged with comedy. A difference in demand for one thing accounts for the variance in production.

Every kind of public makes up the audience in the larger city while in Pasadena the usual audience in the Community Playhouse averages the same. For that reason Mr. Brown endeavors to present plays of every character but to put each one on in the best possible manner. The theatre becomes so much more a part of the daily life when a member of the family belongs to the cast, it does not necessarily lose its attraction, though the false glamour is torn away, the truth remains. It is now a recognized fact that community theatres have a wide spread effect in the theatrical world, and deserve every possible encouragement and assistance. It cannot be too strongly emphasized that the only worthwhile growth in any art is gradual and if the drama seems to progress but slowly, the fact remains that it is progressing, and the Community Players have aided tirelessly in that growth.

One definite mark of appreciation that has come to the Pasadena Community Players is the permission given by John Masefield for the production of his newest play, "Melloney Holtspur," as its introduction to the American stage, November 12th to 17th.

The latest organization among the amateur players is that of the Assistance League Players, brought together by the efforts of Mrs. R. D. Shepherd as an adjunct to the branches of the Community House in Hollywood, which now includes The Location Bureau, The Thrift Shop, The Woman's Exchange, and the Tea Room. These players will give their talents in the presentation of one act plays, and in English charades at some of the entertainments to be given for charity this winter.

The possibilities for pageants, masques, and all out-of-door productions in California are so varied it is only natural to find certain annual festivals held in different parts of the state, all beautiful and all adding the fillip of variety to their programs. Dancing is invariably included, whether the performance be along the shores of the lakes or under the huge trees of the Big Basin.

These open air themes have developed other directors, among them Garnet Holme, who this month is giving Jane Austen's "Fire" as the third annual play in Tahquitz Canyon, near Palm Springs. Last year Mr. Holme gave his own Desert play, "Tahquitz."

CHRISTMAS SHOP IN THE COMMUNITY HOUSE, HOLLYWOOD

THE hint, advice, suggestion, insinuation, intimation, or exhortation in regard to "Shopping Early" has not yet reached its climax but even so it is well to consider where said shopping for Christmas remembrances may be done to best advantage. It might also be well to give some thought to the work that must necessarily have preceded this advice anent shopping, or there would be no art objects to purchase when the seeker arrived, we would all be in the same scant plight as poor Mother Hubbard and her bare cupboard.

But in one circle at least this preparation for the anticipated shopper has been going on since early summer, and a group of girls and young matrons under the instructions of Mrs. R. Frank Gross have spent uncounted hours making, building, constructing, and putting together the most charming, unusual and delightful gifts of all kinds and at all prices, which will be offered for sale at the Christmas Shop, to be held in the Community House, 5604 De Longpre Avenue, Hollywood, the afternoons of December 4th and 5th. The heads of the various committees are as follows:

Chairman, dinner committee, Mrs. E. Avery McCarthy; chairman, publicty, Mrs. Homer Laughlin; chairman, Christmas box committee, Mrs. Robert M. Weed! chairman, booth arrangement and decorations, Mrs. Daniel J. Sully; chairman, Christmas box and novelty booth, Mrs. Charles Nebecker; chairman, fancy work booth, Countess Caracciola; chairman, fancy food booth, Mrs. Arthur Wright; chairman, candy and cigarette booth, Mrs. Cecil Archibald; chairman, household utility booth, Mrs. Eileen McCarthy Adams; chairman, handkerchief booth, Mrs. George Wallace; chairman, doll booth, Miss Eleanor Cole; chairman, children's toy shop, Mrs. Henry Lissner.



MRS. R. FRANK GROSS, CHAIRMAN OF THE CHRISTMAS SHOP, IN WHOSE HOME MANY DOZENS OF LOVELY THINGS WERE MADE THROUGHOUT THE LONG SUMMER DAYS.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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ANOTHER YEAR

ONCE again a new regime assumes the executive burdens of the Club. It dedicates itself to the task of making the Architectural Club of Los Angeles, now quite thoroughly organized, a real factor in civic affairs. It will endeavor to assist wherever and whenever possible, in the business of educating the public to an appreciation of good architecture. It will encourage competitions, and study them that some way may be found to increase their worth to the public. Good live meetings, full of good fellowship and good sport, but planned primarily for their educational value, will be a continued policy. Every member must be a paid up member, for Club finances should be stabilized. Strengthening the atelier and building up the Club Library are factors which merit and which will have our sincerest attention. The true test of a real Architectural Club lies in the worth of its atelier, the educational value of its meetings, and the influence it can exert on the general public for an appreciation of better architecture and better architectural standards. Let every member put the Club to these tests and then come forward and do his part.

EXAMINER SMALL HOUSE COMPETITION

The results of the Examiner Small House Competition will probably be announced before this bulletin is printed. A survey indicates that at least a hundred designs are to be submitted by Club members. The competition was initiated by the Club, and the Club wrote the program. The Chapter has named three of the judges, Messrs. Sumner Hunt, Jess Stanton and Carlton Winslow, and the Allied Architects Association have named two more, Mr. Edwin Bergstrom and Mr. David Witmer. Two lay judges are to be named by the Examiner.

ELECTION RESULTS

One hundred and twenty members attended the election meeting at the Athletic Club, and listened to splendid addresses by Mr. Edwin Bergstrom and Mr. Garret Van Pelt. Jess Stanton was elected President, Sumner Spaulding, Vice-President, J. C. Simons Secretary, Paul Penland Treasurer and Clifford Truesdell, Junior Director. Humberto Pedretti, sculptor, A. C. Glass, Secretary of the Local Chapter Associated General Contractors of America, were introduced to the Club. Mr. Bergstrom's address on office organization begins in this number and will be available to Club members in installments.

TRAVELING COMPETITION

The Club is going to get a real Christmas present,—that is, we think it will. How would you like to have a thousand dollars for a sketching trip through Mexico? Well, you may have an opportunity to compete for it—and once every year at that. If Santa Claus doesn't disappoint us it will be the biggest thing yet for the Club. But it's all a secret—until December.

SMALL HOUSE BUREAU

One Club member received fifty dollars last week for the first set of plans sold by the



OFFICE OF THE CLUB, 818 SANTEE STREET.

Small House Bureau in the Metropolitan Building. It's such a good set that he'll probably be receiving similar checks from time to time from now on until dooms day. The Bureau has four sets of plans now for sale. It can get an unlimited amount of free advertising but we are afraid to advertise extensively until we have at least twenty sets of plans for sale. Remember—no plans are sold at the bureau which are not approved by the Club's Small House Committee. The Small House Bureau has worked out a real solution of the Small House problem. All it needs is real co-operation, and with the present scheme of sales, a good set of plans should ultimately reward the designer with far more than an eight-per-cent fee.

DUES

If you haven't paid your dues, pay them now. Paul Penland is treasurer and his address is "Research Engineer, Blue Diamond Materials Co., 2200 E. 16th St," and his phone 299-011. If you think you're in arrears, call him up. At any rate, he will be present at every meeting with his little receipt book. We have too many active members to carry any dead timber. All members in arrears are to be dropped immediately.

LIFE CLASS

The Pot Boilers on North Los Angeles street near the plaza have evening life classes at which Club Members are welcome. The charge is nominal and the atmosphere good. Go down and look it over.

(This address was delivered by Mr. Edwin Bergstrom at the October meeting, and will be printed in installments in the Bulletin.)

In developing the practice of architecture one is confronted first with the almost universal idea that the great masterpieces of architecture were the results of the genius and unaided efforts of individual architects. It may be true that "a great work of art as a rule comes from a single brain," but a historical survey of architecture shows undisputably "the cooperation of many minds in the design and execution" of most works of importance. This old idea of many minds collaborating is the keynote of all modern building, and as time goes on, more and more will this coordination of efforts obtain. One is inclined to feel how simple were the problems of the old-time architects compared with the complexities of the modern practice. How short a time it is since the invention of the plumbing fixture developed a complicated piping and tanks and valves and pumps, and what not, and started a science of sanitation and a new engineering profession! How short a time it is since steam became the foundation of our heating systems and had to be piped about our buildings and the science of heating and ventilating was begun! Only a few years ago steel revolutionized the entire constructive methods of building and the structural engineer came into existence! It is not long since electricity took the place of gas and became an inseparable part of our life. Electrical engineering became necessary in our buildings. How long is it since the elevator brought its added complexity of making us design buildings in unheard of vertical dimensions? How long is it since the necessity of creating dividends forced the necessity of knowing all about the costs of using and maintaining buildings and of their exact adaptability to the purposes for which they were to be used; from this has grown the science of industrial engineering and the industrial expert is a part of the building operations. Many of these new sciences and arts require years of study and application to apply properly and efficiently, and they have become serious and separate professions, growing side by side with that of architecture, and because they have not had time to acquire traditions, they are growing faster than the older profession.

The burden of knowledge required for any serious building operation has become too great for any one mind to carry and therefore the modern building operation is now necessarily one of cooperation of men of many talents, each expertly informed in his art or science. The architect still remains the designer of the building; its conception is of his brain, the execution of it remains in his hands as the master coordinator of the diversified arts and sciences inherent in the building and of the experts who apply them. The architect accepts these aids in his work and must give them due credit and responsibility. He must himself learn the principles of these new sciences which so vitally affect the success of his project, in order that he may coordinate them intelligently into his design. His education and training must be more exact and his apprenticeship longer that he may qualify in the competition of the professions.

The qualifications required of the architect of today reflect the added responsibility imposed by modern industrial conditions, in that a third qualification representing some of the new responsibilities must be added to the two old primary qualifications to practice. Briefly stated, these three fundamental qualifications are: First, knowledge of the principles of design, which is based upon the accumulated knowledge of many centuries of study of scale and proportion; second, knowledge of construction, which must be ever more technical and exact as the sciences become more specialized and ever changing as new materials and methods are developed; third, knowledge of economics, which must include exact knowledge of the cost of materials and labor, the availability of each, the costs of the operation and maintenance and of the depreciation and obsolesence of buildings in order that they may be of permanent value in the economics of society. Of these three fundamental qualifications, the first alone is never changing except as the old principles of design are applied to meet the requirements of economics and new construction thought; construction constantly is becoming more complex and exact, as it must meet the requirements of use and the economics of industrial competition; economics is ever alert to develop new properties, and sure vision and exact knowledge must go hand in hand. The modern architect must, therefore, know design as the foundation of all permanent beauty in building; he must know construction, as that "is and always must be, the essence of "good design" and "any vital architecture"; he must know and understand the economics of modern living and business, because the complexities of modern business are reflected into the problems to be met by him in a degree that will tax his entire ability, for the bulk of modern buildings must be economically successful in order that any permanency of life be given them.

(Continued)

LAND DEVELOPMENT—CARTHAY CENTER

By ELLEN LEECH

THE joy of planning on virgin soil a new division of the land for the intensive use of one's fellow men has often been set forth in these pages. It is one of the excitements of pioneer life and has kept The West youthful and interested. As knowledge has accumulated and skill developed there has come about the new profession of city planning which includes, besides its engineering and architectural departments, a broad foundation of intimate knowledge of human nature in its mass formations, its inherited likes and dislikes, its habits of living and its actual progress toward modern ideals.

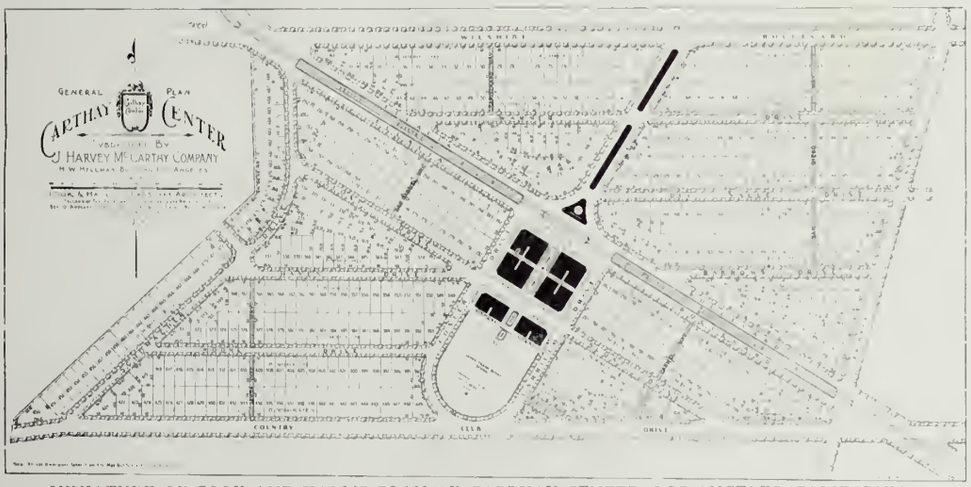
This combination of training and ability to adopt modern ideals to present existing conditions finds an uncommonly happy realization in California's leading city planners to whom was given at the recent exhibition of landscape architecture in the Southwest Museum much of the honor conferred by the jury of awards. This page sets forth but one of their plans for Los Angeles; others have been featured in previous numbers and in other ways.

Carthay Center is a subdivision on the flat land near Los Angeles between the city's center and the sea. It adapts itself to the known and unchangable conditions existing there; it gives opportunity for fine buildings by good architects and as a model subdivision gives great and added confidence in the plans of its creator, J. Harvey McCarthy and the genius of the firm of Cook and Hall.

Some of the fun which these artists in city planning have had in working out this particular subdivision of Los Angeles is shown in the layout of streets in the plan above. The main axis of the little shopping center points directly to the highest peak of the Santa Monica mountains; and set in the half curve at the south will be the school house already arranged for with the city. The main highways at this point in Los Angeles were none of them parallel with each other, so the planners drew other streets in each main triangle parallel with Wilshire Boulevard and the other highways, and took up all the irregularities in the three small triangles shown. It is a pretty plan and has many charming sites for charming houses, and Cook and Hall together with the engineer in charge at Carthay Center, Ben O. Badgley, deserve much praise for its ingenious realization.



REPRESENTATIVES OF RAMONA PARLOR NO. 109, NATIVE SONS OF THE GOLDEN WEST, PRESENTING A BELL THAT FORMERLY HUNG IN MISSION DOLORES, SAN FRANCISCO, TO J. HARVEY McCARTHAY TO BE HUNG IN BELFRY OF AMANDA CHAPEL, CARTHAY CENTER, LOS ANGELES. LEFT TO RIGHT: ALFRED EICHLER, HORATIO W. BISHOP, ARCHITECTS OF CHAPEL; J. HARVEY McCARTHAY; HERMAN C. LICHTENBERGER, PAST GRAND PRESIDENT N. S. G. W.; ERNEST ORFILA, PAST PRESIDENT RAMONA PARLOR; SIDNEY NEIGHBORS.



MINIATURE OF COOK AND HALL'S PLAN OF CARTHAY CENTER, LOS ANGELES, CALIFORNIA.

ARCHITECTURE will be a notable feature at Carthay Center. The Chapel, already mentioned above, was built by Horatio W. Bishop of Boston and is a true community place of worship and an ideal union church.

The hotel planned by Pierpont and Walter Davis is as excellent an example of distinctively California architecture as has yet appeared. Its charm is subtle yet effective. The central court, from which the tower emerges, is the main feature and will attract many outsiders for luncheon and dances and private card parties. Its rooms, delightfully situated, will supply a long desired haven from down town hotels.

"WHERE the heart is, there the treasure will be also," is doubly exemplified in the conception and the execution of the plans for Carthay Center. By right of inheritance J. Harvey McCarthy is a part of the West, a loyal Native Son, and because of this love for the land of his birth has never ceased to plan for greater advantages and more beauty in every section of the community. The true foundation for building or rebuilding any portion of this land of ours must rest in a love of the land, a real desire to create something worthy of the men and women who gave so much in the early days that California might become what it was destined to be. Otherwise the mere mercenary sub-dividing becomes a menace, a tearing down rather than an upbuilding, and the pennants and streamers of a realtor take the place of the trees and shrubs we should cherish.

People speak of being Californians after a residence of five or six years but with all the advantages on the side of the individual, they live here because they like the climate, or their gardens grow well or the children thrive, some one material thing or another influences them. But as to giving back to the State any part of what is so generously provided, that is another story. It is usually the native son, the man or woman who really has the traditions back of him who whole-heartedly wants to preserve and perpetuate the wonderful history and the picturesque highlights of his native State. And when a land is so full of romance as California it is not necessary to dig through many tomes of history to find incidents to perpetuate.

As the son of Daniel O. McCarthy and Amanda Anderson McCarthy, whose influence was so vitally felt throughout the pioneer days, it would be impossible for Mr. McCarthy's life not to be colored by traditions, and he is particularly fortunate in having the opportunity to build this memorial, not only to his own father and mother, but to make it include other brave souls of those stirring times.

In the various communities throughout California some iconoclast is usually endeavoring to change the name of a town, or the streets, or the country roads, from the beautiful Spanish or old Indian terms to some banal modern designation. Because of this it is especially gratifying to find that the avenues of Carthay Center are to bear the names of men and women who helped to make the history of California.

Mr. McCarthy has gone to immeasurable lengths to secure not only the best city planners, landscape men, and architects, but to interest the artists and sculptors in producing the best in every line for this center. A memorial fountain, which is engaging the ambitions of the sculptors of California, is to honor Daniel C. McCarthy, and to remind the future generations of the valiant work accomplished by him, as the publisher of "The American Flag," which was vitally instrumental in holding California to the Union.

"Amanda Chapel," built in honor of Mrs. Amanda Anderson McCarthy, is in the truest sense a Community Chapel and is open to all men, in which to worship all creeds. A veritable bit of the past is included in the chapel as the bell which hangs in the belfry once rang out over the hills of San Francisco calling the devout to worship in the Mission Delores, and was given Mr. McCarthy by friends of Ramona Parlor, N. S. G. W.



ARCHITECT'S SKETCH OF HOTEL CIQUATAN, CARTHAY CENTER, LOS ANGELES. PIERPONT AND WALTER DAVIS, ARCHITECTS.

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RECENT BOOKS—REVIEWS

By E. M. Greeves Carpenter

Figaro: The Life of Beaumarchais by John Rivers (E. P. Dutton & Company)

Pierre Caron, son of a French watch-maker, afterwards known as de Beaumarchais, proved his greatest claim to immortality as the creator of those incomparably witty comedies, "The Barber of Seville" and "The Marriage of Figaro." His latest biographer, Mr. John Rivers, has, however, written a fascinating, detailed account of the amazing escapades, adroit evasions, and chivalrous altruism of this extraordinary character in whom was combined such a strange mixture of quixotry and roguery. Beaumarchais is revivified with critical, yet sympathetic acumen, together with many of his famous contemporaries. Louis XVI, Marie Antoinette, the notorious Mesdames du Barry and de Pompadour, and the cynic Voltaire are all reviewed with the able delineation that distinguishes this interesting book.

Women Writers of the Nineteenth Century by M. A. Bald (The MacMillan Company)

Miss Bald's valuable work comes at an apt moment, in view of the recent revival of interest in the Victorian era. The satire of Jane Austen, the pioneer feminism of Charlotte Bronte, the deep, human sympathy of Mrs. Gaskell, as well as the penetrative irony of George Eliot, and the poetic ability of Elizabeth Barrett Browning and Christina Rossetti, are herein studied and analyzed with patient comprehension and scholarly charm.

Irish Fairy Tales by James Stephens (The MacMillan Company)

The lure of folk and faery lore is as old and invincible as the race of man whose golden ages begot it, and is based on those ancient records that are half history and half mythology. A keen appreciation of the beauty of Irish mythology is the natural heritage of every true Celt, and in this collection of Irish fairy tales Mr. Stephens has incorporated all the wonder and fascination that invest his subjects, together with all the humor and distinction of his own delightful style.

The Secret Life. A Play by H. Granville-Barker (Little, Brown, & Company)

A clever and racy, if superficial, presentment of modern human complexities. Few of the characters excite as much sympathy as interest, but the tragedy of the English heroine, the patient devotion of her old and whimsical American friend, and the spirited sweetness of his young daughter, are portrayed with considerable natural simplicity and realism.

Insect Transformation by George H. Carpenter, D.Sc. Price $4.50 (Dodd, Mead & Company)

Writing in a concise, yet sufficiently explanatory manner, Dr. Carpenter reveals the marvels of insect metamorphosis. All the internal and external changes are described in detail, making the book a veritable vade mecum to the student of insect anatomy. Numerous illustrations add much to the value of this work.

The Book of the Microscope by A. Frederick Collins (D. Appleton & Company)

This book describes, in popular style, the construction and use of the microscope, chiefly in relation to its practical utility in the home. Its value in many fields of research is also explained in a manner that will readily appeal to the interested amateur.

NEW FICTION

The Road to Calvary, by Alexey Tolstoy, (Boni & Liveright) depicts vividly, though mercilessly, the typical soulless life of a pre-revolutionary Russia. The testimony of an eye-witness (who is also a relative of that great leader, Leo Tolstoy) gives convincing proof of the inevitableness of the sufferings that had to be borne for Russia's ultimate salvation.

Soliloquy, by Stephen McKenna, (George H. Doran Co.) is a clever, psychological study of an embittered, middle-aged woman facing swift-approaching death. She certainly had the gift of seeing herself even more clearly than others saw her, and the wit and grim honesty which invest her confessions will interest all who can overcome the initial repugnance for her cynical malice.

Madame Claire, by Susan Ertz, (D. Appleton & Co.) is introduced as the central figure in a charming story which is really an epic of old age. The characters whose lives she influences so graciously are perhaps scarcely forceful, but the book is a first novel which shows good promise of abler successors.

Found Money, by George A. Birmingham, (Bobbs-Merrill Co.) is another entertaining tale of light mystery and humorous adventure in Ireland, from the vivacious pen of this well-known humorist. The plot, implied in the title, is unusual and well-sustained, until the final dénouement which proves an unexpected but most satisfactory anti-climax.

Iron Heart, by MacLeod Raine, (Houghton, Mifflin Co.) price $1.75, will provide diversion for all for whom the well-worn subject of love and spectacular adventures in the desert still holds appeal.

The Hidden Road, by Elsie Singmaster, (Houghton, Mifflin Co.) price $2.00, is a good story of the experiences of an unsophisticated, true-hearted girl, who sought an ideal love which always, at the last, eluded her, but the search for which led her to the healing wells of intellectual content. The other wayfarers she met on her quest are well-drawn characters, and much of the book's greatest charm is contained in the clever description of literary and social life in the eastern States.

Love and Other Stories, by Anton Chekhov, translated by Constance Garnett, (The MacMillan Co.) form a collection of amusing sketches in which few of the more material qualities of life and humanity are neglected, and which are chiefly characterized by much satirical humor and graphic realism.

J. W. Robinson Co.
SEVENTH AND GRAND

Whatever is new and interesting in travel, biography, fiction—literature in general—is procurable in the Book Section. *First Floor*

SIX THOUSAND is the conservative estimate placed by the most conservative members of the California Local Biennial Board as the attendance in Los Angeles at the Seventeenth Biennial of the General Federation of Women's Clubs next June. Women noted in every field of activity—doctors, lawyers, mothers, besides writers, artists, nurses, teachers, and social workers, will be in attendance on the daily meetings.

Mrs. J. F. Sartori, Chairman of the Board, announces the first steps in organization of hospitality and information in the appointment of Mrs. Charles H. Thompson as chairman of the committee on hotels; Mrs. Herbert A. Cable, chairman of the committee on finances; and Mrs. Frank A. Gibson, chairman of the publicity committee, with additional members as follows: Mrs. Benjamin Goldman, vice-chairman, an officer in prominent clubs of Los Angeles; Mrs. Blanche Friend Austin, editor of the Federation News; Mrs. Augusta Townsend, Los Angeles District press chairman; Mrs. Grace Frye, press chairman for the state; Mrs. Elizabeth McManus, secretary; and for the northern district press representative, Mrs. L. P. Boyce of San Francisco.

Launching the plans for the biennial, the visit of Mrs. Thomas G. Winter, Federation President, in November is particularly auspicious. Mrs. Winter comes to Los Angeles November 3, when she will be guest of honor of the California Local Biennial Board, together with press representatives, only, in Southern California. Staff artists, writers on clubs, fashion, society, household matters, music, art, drama, and other topics will hear this noted club leader, speaker, and writer.

It is particularly appropriate that California should be the host at this biennial. Southern California has gained a reputation in organized club work among women. In the Los Angeles District alone there are resident nearly one-third the entire number of federated club members in the state and the southern district membership added to this makes a total of 35,000.

Details of the program of the biennial, June 3 to 13, have not been completed and cannot at this date be safely prophesied. Mrs. Robert J. Burdette, Program Committee Chairman of the board, and director for the California Federation, has outlined the program from the point of view of the federation's eight departments, divisions, and committees. After this skeleton is approved by the General Federation Board, speakers will be chosen and topics announced.

In connection with Mrs. Winter's visit here next month, two great mass meetings are planned at which Mrs. Winter will be a principal speaker. Armistice Day will be observed in San Francisco on Saturday, November 10, this year, since November 11 falls on Sunday. In Los Angeles this writer and speaker will be heard November 13. During the tour of the state on biennial business, she will be heard by thousands of club women at six district meetings. The state club itinerary of Mrs. Winter also includes Sacramento, November 6; San Francisco, November 8; Fresno, November 12; Los Angeles, November 14; Riverside, November 15. She will speak before the Friday Morning Club, November 16, and other club dates are pending.

The great responsibility of Los Angeles' largest convention of 1924 rests upon the California Biennial Board, composed of the following members: Chairman, Mrs. Joseph Francis Sartori; Hon. Vice Chairman, Mrs. John C. Urquhart; First Vice Chairman, Mrs. Charles H. Toll; Second Vice Chairman, Mrs. Sidney T. Exley; Third Vice Chairman, Mrs. John F. Mead; Recording Secretary, Mrs. John Stearns Thayer; Corresponding Secretary, Mrs. J. Wells Smith; Treasurer, Mrs. Leo G. McLaughlin; Vice Chairman at Large, Mrs. George A. Rigg, Alameda District; Mrs. Lydia D. Lawhead, Northern District; Mrs. E. J. Wales, San Francisco District; Mrs. L. P. Mitchell, San Joaquin Valley District; Mrs. Kenneth D. Oliver, Southern District; Director from Pasadena, Mrs. D. L. Murray; Director from Long Beach, Mrs. Charles A. Wiley; Director from Santa Monica, Mrs. D. G. Stephens; Chairman, Finance Committee, Mrs. Herbert A. Cable; Mrs. Josiah Evans Cowles, Past President of General Federation of Women's Clubs; Mrs. Robert J. Burdette, Honorary, Vice President, General Federation of Women's Clubs.



Mrs. Joseph Francis Sartori, chairman of the local biennial board for the General Federation of Woman's Clubs, Which meets in Los Angeles next June.

Club women having mastered the machinery of their organization, and having the vote, will here meet in citizen's convention to discuss vital, world progress.

(Continued from Page 13)

quished the picturesque name. Of course every one who knows of early California days will recall the dashing bandit and highwayman, Joaquin Murietta, and Miller's name at once attracted attention.

Charles Warren Stoddard, poet, author and ascetic, was a man who stands out in bold relief in California Literature. Mr. Stoddard was a handsome man, a trifle over medium height, well set figure, kindly eyes and a gentle refined face. His was the face of the scholar. He was born in Rochester, New York, August, 1843, and came to California as a lad of seven. While still a mere youth he wrote under the pseudonym of "Pip Pepperpot," but was soon persuaded to use his own name. A poem, "In the Sierras," was published in the July *Century* of 1885, and is a poetic gem—"When Care, like a burden, falling from our hearts," is a hauntingly sweet line. Mr. Stoddard wrote for nearly all of the periodicals of those golden days—the days of The Golden Era of California. "In the Footsteps of the Padres," "South Sea Idyls," "The Lepers of Molokai," "A Troubled Heart and How it was Comforted," "A Flight into Egypt," were some of his best known works. Stoddard wrote as the spirit moved him, and later he accepted the chair of English Literature in the Roman Catholic University at Washington. He was greatly beloved and his poem on "California," "My pride, my boast, Stretching thy glorious length along the West," showed his love for the State of his adoption. He was a friend of all the best known writers and his friendship for Miss Coolbrith and others of that era never languished. He belonged to the Bohemian Club and there is a picture of him in an old number of SUNSET MAGAZINE showing him at the Grove with congenial intimates in 1877.

Many of those who gained fame here in the Golden West were born elsewhere, but as Ella Sterling Mighels, who is making a commendable effort to preserve traditions, says, many of them were "re-born here."

Clarence Thomas Urmy, that beloved poet, whose delicate poetical touch beautified all he wrote, was the first native born poet to achieve fame here. His books of verse received instant recognition, and he wrote for Eastern periodicals and was known there. He went to New York for a year once, and had the friendship of the cultured, and made many friends, but the lure of the West drew him back. One interesting feature of Clarence Urmy that stands out, was his inate modesty. He was entirely lacking in vanity and never thrust himself into the limelight. All the more valuable are his fame and accomplishment. He touched his lute and every heartstring thrilled at his song.



THE CALIFORNIA THEATER, MARKET STREET, SAN FRANCISCO.

A list of all the men and women who contributed to The Golden Age of Literature in California would read like a Blue Book of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamlin Fitch, Arthur McEwen, Edward Rowland Sill, John Vance Cheney, Adley Cummins, Charles H. Phelps, Josiah Royce, Henry George, Kate M. Bishop, Julia Bugeia, Charles Dwight Willard, Robert Duncan Milne, Peter Robertson, Yda Addis, Ada Inchbold, Bailey Millard, E. W. Townsend, R. L. Ketchum, Richard Henry Savage, Robert Howe Fletcher, Ella Sterling Mighels, Mary W. Glascock, Nathan Kouns, Margaret Collier Graham, Mary Halleck Foote, Thomas J. Vivian, Peter Bigelow, Geraldine Bonner, Emma Frances Dawson, Frances Fuller Victor, Sarah B. Cooper, William H. Mills, Elizabeth and Elodie Hogan (Mrs. Garrett McEnerney and Mrs. Hilare Belloc), and scores of others whom there is not space to name, but may be given a hearing in another article, were known and revered. Of David Starr Jordan, Miriam Michelson, J. O'Hara Cosgrave, Hugh Hume, Edwin H. Clough, Phillip Verrill Mighels, Sam Davis, George Sterling, Emelie Swett Parkhurst, Jimmie Hopper, Richard Realf. Herman Whitaker, Jack London, Will and Wallace Irwin, Alice Prescott Smith, Charles and Millicent Shinn, Charles B. Turrell, Frank Norris, Virna Woods, Anna Morrison Reed, Charles A. Murdock, Mark Newmark, and a score of others, much could be written, but cannot be more than given honorable mention now. Many of these people my husband, the late W. C. Morrow, and I knew personally. I wish there were time to speak of a dinner at Mrs. Robert Louis Stevenson's home in Lombard Street, where Lloyd Osborne, Katherine Osborne, his wife, Mrs. Isobel Strong, and her talented son Austin Strong, gave us charming hospitality; nor is there space to tell of my first dinner to Charles Henry Bishop and Joseph Strong when I was a bride, and wherein the inadequacies of my dinner were supplemented by a magnificent view of the Sierra Nevada mountains on which they could feast their souls with beauty.



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ROUND AND ABOUT THE BILTMORE



James Wood, Managing Director, the Los Angeles Biltmore



Along Olive Street, Los Angeles, The Biltmore

Entrance with decorative terra cotta and bronze lanterns. Photograph by Margaret Craig

THE Biltmore is so much more alive physically because of the architectural choice of materials. The warm red brick is as vibrant with life as the pulsing crowds which surge through the Galeria Real. The walls and pillars of the lobby, and the beautiful public rooms are of traventine, dark cream in color, against which the short stairway from the lobby rises in polychromatic effect, yet with all its varying hues delightfully subdued. Above heavy beams gleam as though done in old Chinese lacquer, picked out here and there with gold. The whole interior glows with color but entirely free from garishness or flamboyant effect.

The outside lighting effects in the dull old greens is particularly pleasing against the red and cream of the walls. Bathed in sunlight the hotel is attractive but in the evening, seen from beyond Pershing Square, with all the lights a glimmer it is entrancing.



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FAIR MONROVIA —A HERITAGE

By FRANK WHIFFLER, *Sec'y*

CHAMBER OF COMMERCE



MONROVIA, CALIFORNIA IS 45 MINUTES FROM BROADWAY LOS ANGELES

AMID a colorful and picturesque southern California foothill landscape of waving palms, pepper trees and tall eucalyptus, sheltered on the north by the blue, brown sentinels of the Sierra Madre Mountains, upon a high, sloping plateau overlooking the sunkissed, orange groves of the rich and fertile San Gabriel Valley whieh streteh east and west for a distance of eighty miles, Monrovia bequeaths a heritage of homes in one of the most beautiful settings in all California.

Monrovia has nature's richest gifts: intimate mountain and valley landscapes; rich soil and verdant fields; pure mountain water and a semi-tropical, healthful, all-year-round climate. Such a beautiful environment as this has attracted successful people of edueation, refinement, and wealth from the four corners of the earth to take up their residence here, and today Monrovia is proud of its metropolitan population. These same surroundings have acted as a magnet not only in drawing to Monrovia a home-loving people, but also in developing and inspiring the thinking of its residents along religious and idealistic lines.



VIEW FROM MONROVIA HIGH SCHOOL CAMPUS.

Every month of the year is May and springtime in Monrovia. Consequently Monrovia and the month of May are synonymous, and it is a coincidence that Monrovia's birthday comes in the same month. The elimate is a semi-tropical, healthful, all-year-round one; the annual mean temperature being 65 degrees.

In winter the blossoming oranges, fresh vegetables and fruits, and thousands of flowers are a source of constant pleasure to the visitors fresh from the snow mantled East. In summer the warmth of the sunny days is tempered by the ocean breezes. The nights are always cooled by the invigorating mountain air, and the open-air, sereened sleeping room is a delight the year round. Monrovia is far enough from the sea coast and close enough to the mountains to receive the beneficial effects of the clear, bracing mountain air and pure, sparkling mountain water. Monrovia offers all the comforts of a modern city with the additional advantages of a suburban home environment, of economical water, natural gas, electricity, rentals and the companionship of congenial, kindly people. Monrovia's natural advantages are enhanced by avenues of palm and pepper trees and by home flower gardens. Beautiful flowers of the most exquisite coloring, rare shrubs, and tropieal plants grow in great profusion.

Monrovia possesses a splendid retail business district with progressive, publie spirited business men. A number of the leading stores eater to a clientele drawn from the ends of the San Gabriel Valley. Among the leading business organizations are the Rotary International, the Kiwanis Club, the Granite Club, and the Business Bureau of the Chamber of Commerce. In addition there are some forty secret and fraternal organizations and church societies. Monrovia's biggest assets are good schools, fine churches, suburban homes and the civic spirit of its citizens.



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CALIFORNIA HOMES AND

THE OWNER & THE ARCHITECT

(Continued from October Number)

"It must be two story, six rooms, living room not less than 24 by 14, fireplace in living room, and large bedroom, bay window in front, electric lights through grounds, rough basement, more solid foundations than the average house and not cost over $7,500, including garage, walks, and much excavating," said Browne to the architect.

Williams scratched his head as he viewed the property, realizing full well the extra cost of bringing artisans so far up out of the beaten path. He went to work, however, and while he was studying out the exterior Browne was thinking far ahead on the inside.

At last the plans were complete even to the woodbox in the living room which was to take on wood from the outside of the house and have it ready for the fire within without the need of a long arm filled walk.

Bids were asked for and received; the best being within $100 of the stipulated amount, but—no water to work with, no gas, no light!

No contractor would risk signing a contract without water to work with and frankly said so. Then William Mead, owner of the adjoining property, came to the rescue. By means of various easements and a great deal of kindly patience it was arranged to run a three quarter inch water pipe from a meter far below on the hillside. Simultaneously roads began coming in above and below the property; even getting paved as if by magic.



JOHN BROWN'S HOUSE ON THE HOLLYWOOD HILLS. PAUL WILLIAMS, ARCHITECT.

GARDENING MANUAL

THE HILLSIDE GARDEN

Work began on the excavating and retaining walls while the contractor and his crew stepped around in fear lest one shrub or sprig of the unassuming scrub-oak should perish.

And every Sunday John Browne was arriving with pick, shovel and an automobile full of other trees and shrubs of a wild nature for planting. Mrs. Browne meanwhile was straining every effort to keep from telling a young son away at Military School about the house; it being mutually agreed that it should be a surprise on his homecoming.

The problem of antique wrought-iron fixtures was solved in the discovery of a worker on Wall Street who from his tiny shop turned out handsome pieces at amazingly small cost. The living room chandelier was copied from a picture of one in an English hunting lodge; door handles from another picture, while strap hinges and side brackets were made from a design sketched by the architect. Antique thumb latches and grips for the upstairs part of the house had to be bought in brass and blackened chemically to match the black strap hinges and tear drop cupboard handles. Unexpected corners showed up in bedrooms where odd book-shelves could be set in the walls; a similar set of shelves worked in at the last moment in the living room.

And—wonder of wonders—while all this was going on; in came the gas, light, and sewer, almost on the very day that the house was completed.

Trees, planted at the commencement of building, grew like magic in the virgin soil. A four foot wide wall of rock formed a curving porch at the west end of the house; and a huge grass sown bank began to take on a vivid tinge of green. A bird house amongst the sage brush—a rockery—a winding path, and the house was done. A moving van broke down twice in its toil up the hill—and the hillside house was home.

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GENERAL SUMMARY

By R. M. Mac LENNAN

THE outlook for continued prosperity in the Pacific-Southwest during the winter months is better than at any time during the current year. The present confidence of the business community is based in no small measure upon the stimulus given by fall purchases, which exceed those of last year in spite of continued warm weather; the orderly marketing of most agricultural crops of this territory, in some cases at prices in excess of those anticipated earlier in the season; and evidence that the peak of petroleum production has been passed; that industry is successfully adjusting itself to the consequent reduction in demand for industrial goods, and that the strong seasonal demands for credit have been met successfully without seriously interfering with the financial structure of this district.

This does not mean that there are no serious problems still facing the Pacific-Southwest. The real estate situation, particularly in the metropolitan area of Los Angeles, continues to cause concern, as new subdivisins are being placed on the market almost daily, with little reference to the relation between demand for use and supply. The rate at which new home sites are being offered for sale exceeds the estimated accretions to population in a manner which indicates that there must be an eventual slowing up of outlying subdivision efforts.

While the apparent passing of the peak of petroleum production gives promise of eventual relief from the difficulties which this industry has suffered from over-production, and while tank lines are now taking all production offered, the cuts in crude prices during October, which have ranged from 2 to 28 cents per barrel, according to gravity, have offset the benefits to the small independent producer. From the standpoint of the industry as a whole the present situation augurs for concentration of future production in hands of large companies who should put production on a sounder basis. However, the fact that only 60 per cent of the present California crude petroleum production is being refined or consumed locally and that 40 per cent must either be stored or find markets outside of this territory gives evidence of the still serious situation.

The agricultural outlook is better than at any time during the past year. The car shortage which was anticipated for October proved to be less serious than expected and did not materially interfere with marketing operations. The prices of oranges and lemons have been off during the month, but this has been normal and due in large measure to the cleaning up of end of the season stocks. The deciduous fruit market has offset the citrus fruit tendency by strengthening materially. In short, while the agricultural situation remains spotted and material portions of the unliquidated credits from the past several seasons will have to be carried into 1924 in several important agricultural districts, the outlook is much better than a year ago and better than anticipated earlier in the present season.

The livestock situation has shown little change during the month, the features being favorable to a slow but general improvement within the industry in spite of the many problems causing immediate concern to growers. Retail and wholesale trade have responded to the usual fall stimulus more than anticipated, in view of the continuance of warm weather throughout October.

Construction activities are being maintained at record levels in the Los Angeles Basin. Building is still quiet in most agricultural districts but in some of them a gradual increase is noted as conditions improve.

The real estate market continues as during the earlier months, remaining quiet in most agricultural communities and active in the metropolitan area of Los Angeles, with strong evidence that the market is being pressed to the limit of its consumptive ability by the steady accretion to the number of new outlying subdivisions being placed on the market.

Industry continues to operate approximately at capacity but with numerous reductions in output in those lines catering to the petroleum industry.

The investment market has remained quiet, although the underlying tone has been favorable and new offerings have met satisfactory markets. While little expansion can be anticipated during the winter months there is evidence of sufficient buying power to augur for a favorable reception of all attractive issues.

The banking situation has remained satisfactory; crops have generally been moved without any material strain on the credit structure, due to the orderly preparation for the seasonal demand and to the efficacy of inter-community banking. In short, the economic situation of the Pacific-Southwest argues for continued prosperity and a general improvement throughout the winter months in spite of the fact that conditions are still so spotted in several lines as to argue for continued caution in the placing of advance commitments.

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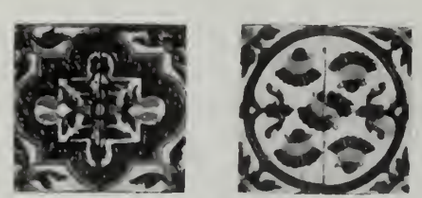
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—*Newspaper, January 24, 1884*

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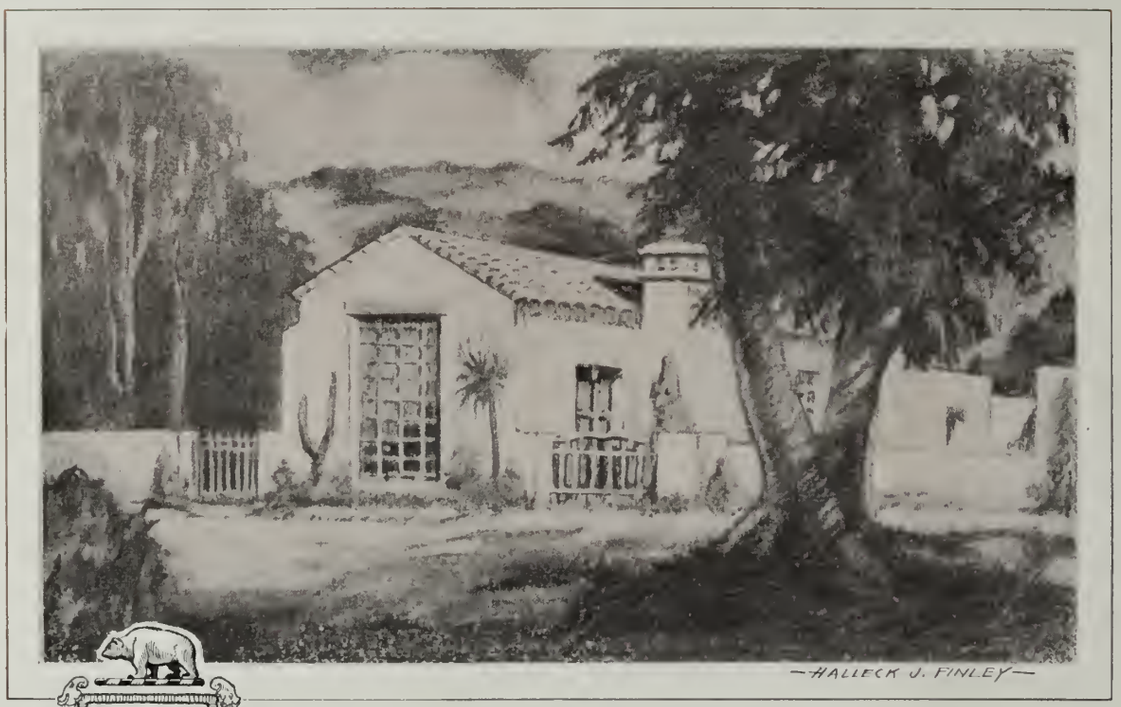


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THE LOGGIA, *John B. Holtzclaw Galleries* — *Duotone of a photograph by Geo. Haight*

Vol. VI., No. 48 **DECEMBER, 1923** **20 Cents**

CALIFORNIA'S HOME MAGAZINE :: INTERIORS



Hiller, Pasadena, Photographer.

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Blackstone's---That "Out-of-the-Way" Store

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—but the march of progress carries people ever and ever to these out-of-the-way opportunities, in spite of pessimists

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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

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Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
Throughout the winter the Valley Hunt Club offers interesting and delightful programs:
Monday afternoons, December 3, 10, 17, 24, and 31, at 2:30 p. m., Bridge and Mah Jongg, followed by tea.
Sunday evening suppers, followed by programs:
Dec. 2: A special Spanish evening has been arranged. Mrs. Katherine Von Blon will sing Spanish songs, accompanied by Raymond MacFeeters, who will also play several Spanish selections.
Dec. 9: Dr. Eugene F. Storke will talk on the "Rise and Fall of the Bourbons."
Dec. 16: Mrs. William A. Brackenridge will sing, accompanied by Mrs. Mae Marsh.
Dec. 23: No set program because of the Christmas arrangements.
Dec. 30: Wadsworth Harris in a Dramatic and Poetic recital.



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ANNANDALE COUNTRY CLUB:
First formal dinner-dance of the season will be given New Year's Eve, and announcement for social functions will be made in January.

FLINTRIDGE COUNTRY CLUB:
Members of the Blue and Gold team matches have a stag dinner on the second Saturday night in each month, on which occasions the losing side in the match pays for the dinner.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

NEWPORT HARBOR YACHT CLUB:
Annual Meeting—Election and Smoker, Saturday, December 1. The officers nominated are: Commodore, W. Starbuck Fenton; Vice Commodore, William C. Warmington; Rear Commodore, Joseph Beek and Major Cecil K. Sherman. Secty. and Treasurer, Leon S. Heseman, Directors, W. H. Cass, George Vibert, Richard Tubbs, Rudolph Kysela, Horace White, and Clarence White.



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CORONADO COUNTRY CLUB: The golf program for the 1924 winter season has just been issued by the secretary, Major Colin G. Ross, and a long list of events offers increasing interests to the golfers at Coronado Beach this season. The feature event of the season will be the Men's Open Championship, February 18 to 22. The miniature golf course of nine holes, on Hotel del Coronado grounds, all in grass, is open to hotel guests only.

THE Los Angeles Museum, Exposition Park announces exhibitions:

Nov. 27 to Dec. 12 Water colors by John W. Nicoll.

Dec. 14 to Jan. 2 Paintings by Conrad Buff, and by Kotoku, a Japanese boy. Sculpture by A. Phimister Proctor, and Harold Schwartz. Art Teachers' Association.

The California Art Club Exhibition opened Thursday, November 8th, at the Los Angeles Museum, Exposition Park, with a reception and first showing of the pictures. The awarding of the prizes was also announced. Mrs. Henry E. Huntington's prize, offered through the Museum for the best landscape, went to Carl Oscar Borg for his painting, "The Horse Pasture." The Ackerman prize, donated by the Pig'n Whistle for the best figure, was given to Edouard Vysekal for his canvas entitled "Costume, Life and Still Life." The jury of awards was composed of William Wendt, John Hubbard Rich and Jack Wilkinson Smith.

The members of the California Art Club are always ambitious that each of their exhibitions shall be better than the last. It was agreed by the guests that their ambition had surely been reached in this year's show.

Among the sculpture is a bust of Mr. Frank S. Daggett, the first Director of the Museum, by Julia Bracken Wendt.

There are eighty-seven entries, including sculpture and miniatures. The exhibition will continue until December 14th.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, announces that the Sculptors' Guild of Southern California will hold an exhibition through the month of December. The guild's membership now includes Andrew Bjurman, Ella Buchanan, Dana Burke, Mr. and Mrs. F. Tolles Chamberlain, Maud Daggett, Harry Davis, David Edstrom, Finn Froelich, Casper Gruenfeld, Frank Ingalls, Rex Ingram, C. A. Kunou, A. Lesovsky, Marguerita Maslenik, Beulah May, Carl Miller, Humbert Pedretti, Harold Swartz, Marguerite Tew, J. Frederick Thorne, Frank C. Wamsley, Harry Winebrenner, Alice Craise, T. R. Griffith, Elizabeth Mason, Oscar J. Sandahl, Lora Steere, Harold F. Wilson and Mrs. F. A. Kelley. Casper Gruenfeld was recently elected president.

Prize winners at the exhibition of California paintings at Southwest Museum stand as follows:

Museum grand prizes, "After the Shower," by Alson Clark. Second prize, "Olancha Peak," by John Frost. Third prize, "The Silver Screen," by Matteo Sandonna. Popular vote prize, "Olancha Peak," by John Frost. Honorable mention, "Frances and Elizabeth," by Thelma Paddock Hope; "Portrait of Miss C.," by Jean Mannheim, and "Macaw With Still Life," by Donna Schuster.

THE exhibition of the West Coast Arts at the Public Library in Hollywood will be continued through December 15.

THE San Gabriel Valley Exposition at Ross Field, Arcadia, will include an art exhibition of unusual interest. Substantial cash prizes will be offered for works in painting and etching.

THE California Water Color Society exhibition, first shown at Exposition Park, Los Angeles, then at Balboa Park, San Diego, is on exhibition at Stanford.

THE Gearharts announce an exhibition of prints by Helen Hyde and Bertha Jaques during December, and a showing of block prints by Homer Hayden Brown later in December and in January.

PAUL LAURITZ is holding his first annual exhibition of paintings at the Cannell & Chaffin Galleries during the first two weeks of December. Lauritz is one of the most sympathetic interpreters of California landscape in our midst. Local art lovers have long been attracted by his deep feeling for the Eucalyptus trees, rolling hills and blue mountains of the southland, and without question his annual exhibit at this well-known gallery will become one of the important art events of the year.

ELLA SHEPARD BUSH has sent two miniatures to the twenty-sixth annual exhibition of the Pennsylvania Society of Miniature Painters.

JOHN C. COTTON has taken a combination house and studio in Glendale, at 1202 East Colorado street.

JOHN HUBBARD RICH has chosen Hollywood as his place of residence and is now building a new house there.

THE Free Lance Art League continued their sale of small pictures at the Tonge Art Gallery, 1027 West Seventh Street, Los Angeles, through the first of December.

ORRIN WHITE will show eighteen of his recent pictures from Mexico at the opening of the new Stendahl Gallery at the Maryland Hotel, Pasadena. The canvases are from Mexico City, Guanajuato, and Cuernavaca.



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MAYNARD DIXON'S Western paintings will be shown at the Cannell & Chaffin Galleries during the last two weeks of December. No man has more faithfully and beautifully given pictorial expression to the vivid coloring, vast distances and picturesque life of the Arizona desert and the California cattle ranges. He has repeopled the sunlit spaces with their native Indians. His knowledge of the western cow-pony is almost uncanny and the interest of his highly decorative canvasses is greatly enriched by his truthful drawing of both man and beast. During his exhibition at the Macbeth Galleries in New York, earlier in the year, his first one man show in New York, Dixon created quite a sensation, and sold a number of fine canvases. This exhibition will be entirely composed of new canvases painted this year in Arizona.

WILLIAM WENDT is exhibiting a collection of new landscapes, less than a dozen, at the Stendahl Gallery in the Ambassador Hotel, Los Angeles, which is of unusual interest to all the artists as well as the general public.

A MEMORIAL Statue by Burt W. Johnson was unveiled at Pomona, November 11, the fifth anniversary of the signing of the Armistice. The statue depicts the goddess of Pomona handing the crusader's sword to the youth of the valley, as represented by the rancher in typical dress. The bronze statue, the figures in heroic size, rests upon a base of granite in the center of Garfield Park.



WAR MONUMENT FOR THE CITY OF LOS ANGELES, PERSHING SQUARE. HUMBERTO PEDRITTI, SCULPTOR. TRUESDELL AND NEWTON, ARCHITECTS. TO BE UNVEILED NEXT DECORATION DAY.

AARON KILPATRICK held his first one-man show at Leonard's during November. The exhibition consisted of eighteen landscapes, all from Morro, where he had been painting for four months.

LANDSCAPES by Guiseppi Casciaro, court painter to the Royal Family of Italy, will form one of the exhibitions at the Cannell & Chaffin Galleries during the first two weeks of December. The subjects are views of the Roman Campagna, and this sensitive and colorful artist has succeeded remarkably in catching the brilliant glowing light of the Campagna which is so akin to the atmosphere of our own California coast, a quality which renders his works particularly interesting to Californians.

A VERY comprehensive exhibition of etchings by Sir Francis Seymour Haden, the biggest figure among English etchers of the last century, and one of the greatest etchers of all time, will be held at the Cannell & Chaffin Galleries during the first three weeks of December. Haden has a deep appeal to both the American and English Art lover, in whose heart, love of nature is so firmly implanted. Haden's "Sunset in Ireland" considered the most beautiful landscape ever executed in drypoint, and his amazing achievement "The large Shere Mill Pond" will both be shown together with an unusually complete set of this great master's fine etchings. This exhibition is one more link in the chain of important print groups which, during the past year, have made the Cannell & Chaffin Print Room one of the foremost cultural and educational points in Southern California.

WILLIAM SWIFT DANIELL has been holding an exhibition of oils and water colors at the Mission Inn in Riverside, and contemplates holding others in the lesser towns of Southern California.

AN exhibition of pottery has just closed in the Fine Arts Hall, the University of California, Southern Branch, Los Angeles. The recent work of Leta Horlocker was shown, and Fred Robertson of the Claycraft Pottery contributed excellent examples of his work. There were very choice things from the Tropico Potteries (garden pottery).

MRS. BANNELL SAWYER announces Interpretative Art Lectures (illustrated) on Old Italian Masters, at the Los Angeles Biltmore, the two first Tuesdays in December, 3:30 o'clock. December 4, Michelangelo, and December 11, Raphael Sanzio. Tickets may be obtained from Mrs. S. B. Barnes, Regent Apts., Los Angeles, and Mrs. Ernest Lawrence, 1260 N. Michigan Ave., Pasadena.

THE MacDowell Club of Allied Arts are now in their new quarters, 462 North Western Ave., Los Angeles. It is the present plan for the Club to hold exhibitions from month to month; each exhibit to continue for four weeks.

Music

THE dates for the Philharmonic Symphony concerts, Walter Henry Rothwell, Conductor, at the Philharmonic Auditorium, Los Angeles, are Friday afternoon Symphonies, December 14 and 28, Saturday evening Symphony concerts, December 15 and 29. The Sunday afternoon Popular concert will be given December 9.

THE Pasadena Music and Art Association announces the 1924 Artists Series: Jascha Heifetz, young Russian violinist, Wednesday evening, January 16. Ukrainian National Chorus, Wednesday evening, January 23. John McCormack, Monday evening, February 25. Harold Bauer and Pablo Casals, Tuesday evening, March 11. All concerts to be given in the Pasadena High School Auditorium.

THE Behymer Philharmonic Artist Course includes, Rubinstein-Kochanski, piano and violin, December 11, and Anna Case, soprano, December 13.

ALICE COLEMAN BATCHELDER announces the second Chamber concert of the series of eight will be given Wednesday afternoon, 3:30, December 12, at the home of Mrs. Albert Sherman Hoyt, 917 Buena Vista, South Pasadena, with The Zoellner Quartet.

THE third event of the Auditorium Artists Series, at the Philharmonic Auditorium, Los Angeles, December 10, will be the quartet of Victor artists: Olive Kline, soprano; Elsie Baker, contralto; Lambert Murphy, tenor; and Royal Dadmun, baritone, in solos, duets, trios, and quartets.

IMPRESARIO Behymer announces an additional series of concerts to be known as the Midwinter Series.

The first event on this midwinter course will be the famous Sistine Chapel Choir of Rome, scheduled for December 3. The eleven other evenings include Anna Case, gifted American soprano; Elena Gerhardt, greatest of living liederzingers; Ernestine Schumann Heink, the Ukrainian National Chorus, Anna Pavlowa with her ballet and orchestra; also those delightful funmakers, the Tony Sarg Marionettes; Emilio de Gogorza, baritone; the Stuart Walker production of "The Book of Job"; a joint recital by Harold Bauer and Jean Gerardy; Ossip Gabrilowitsch, and a choice of recital by John McCormack Feodor Chaliapin or Mme. Galli Curci.

THE Zoellner Quartet will give the second concert of the Biltmore Chamber Music series, December 10. The Zoellner Quartet heretofore gave its Los Angeles concerts at the Ebell Auditorium but will present the six concerts of this season at the new Biltmore Music Room.

THE Los Angeles Oratorio Society will present its annual performance of the "Messiah," Sunday afternoon, December 23.

"MUSICAL America's Guide," edited and compiled by John C. Freund, is the largest issue yet published, and this is the third year of publication. The Guide is a complete chronicle of the musical resources of the United States and Canada.

OVER 1000 singers who were members of the great chorus in "The Wayfarer," given in September, have formed a permanent choral society to be known as The Wayfarer Chorus. This is the largest singing body in Los Angeles if not in the West, and includes a very high average of voices and musicians.

William Tyroler, formerly of the Metropolitan Opera, now a resident of Los Angeles and a conductor and musician of world celebrity, will conduct the chorus, by the unanimous election of the body of singers. New works never before heard in Los Angeles are contemplated by Conductor Tyroler.

THE Community Arts Orchestra of Santa Barbara, Roger Clerbois, Conductor, announce a winter series of six concerts, Sunday afternoons. 3:30 o'clock, Recreation Center. The dates for December are: Sunday, the 2nd and 16th.

THE Los Angeles Chamber Music Society have engaged the Russian Quartet to play a program as guest artist on December 7. The quartet is a recent organization in Los Angeles, and is made up of Calmon Luboviski first violinist, Morris Stoloff, second violinist. Josef Rosenfeldt, violinist, and Ossip Giskin, violoncellist.

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Los Angeles

THE Pacific Grand Opera Company, a professional organization of over 100 artists, will give two performances of Italian opera at Philharmonic Auditorium, Tuesday and Wednesday, December 25 and 26. This company includes double cast of artists, a large chorus, the Ippolitoy ballet, and a symphony orchestra of forty-five. Among the operas to be given will be "Rigoletto" and a double bill including "Pagliacci."

JOHN SMALLMAN, baritone will give his annual Recital at the Ebell Club on Wednesday, December 5. Sol Cohen, violinist, will assist. Mr. Smallman will feature three new songs by Los Angeles composers: "What Trees Were in Gethsemane," by Sol Cohen; "Love's Trilogy," by Mrs. Hennion Robinson, and "The Heart of a Rose," by Elinor Remick Warren.

A LARGE number of Pasadena and Los Angeles music lovers are eagerly awaiting the matinee musical afternoons to be given this winter at the Hotel Vista del Arroyo under the direction of the well known Northern impressario, Miss Alice Seckels.

A long list of subscribers attests the interest with which the musicals are being anticipated. Arthur Rubinstein, the famous Polish pianist, will make his appearance in the first of the series, December 10.

Vilhjalmer Stefansson, the noted author-lecturer-explorer, will appear January 14. There will be two programs in February, Frank Swinnerton, celebrated English novelist, February 4, and the Duncan Dancers, a beautiful dancing trio, February 28. Josephine Lucchese, coloratura soprano, will give the first program in March, followed by the Symphonic Ensemble in a chamber music program which will close the series March 31. Following the musical program tea will be served with the artists as the special guests of honor.

COMMUNITY music meetings are held every Tuesday evening in the High School Auditorium, Pasadena, under the direction of Arthur Farwell. Indian music, presented in part by Indian musicians in costume, was heard at the community music meeting Nov. 20. Those taking part were Gloria Mayne, soprano; Chief Yolanche, baritone, and Wan-noo-nah, pianist.

FITZGERALD Concert Direction, Merle Armitage, manager, will present Nyireghazi, pianist, as the second artist of the series, January 7, at the Philharmonic Auditorium, Los Angeles.

Announcements

THE programs offered by the Pasadena Community Players, in the Pasadena Community Playhouse, for the month of December are especially interesting: November 29 to December 7, "Merchant of Venice." December 17 to 22, "Sing a Song of Sleepy-head" by James W. Foley, and "At the Sign of the Greedy Pig" by Charles S. Brooks. December 25 to January 5, a repertory of four plays to be presented on alternate evenings, "Candida" by Bernard Shaw, "The Importance of Being Earnest" by Oscar Wilde, "Twelfth Night" by Shakespeare, and "Romances" by Rostand.

THE Women's University Club members of Los Angeles have purchased the residence at 932 South Hoover street as a club house, and will finance the proposition by a scheme of life memberships.

THE Community Arts Players of Santa Barbara announce the production dates for December as the 7th and 8th. The plays are given at the Potter theater.

FRANCE GOLDWATER announces for the second attraction at the Fine Arts Theater, Los Angeles, the melodrama, "R. U. R." (Rosum's Universal Robots) by Karel Caplek, a Czecho-Slovakian author and dramatist.

ALINE BARRETT GREENWOOD will continue her current reviews on world events, books and their authors, new plays, music and art, at the Shakespeare Club House, Pasadena, on the first Fridays in the month, at 11:00 A. M. December 7th, and January 4th.

NATIONAL Drama Week, January 20-25, inclusive, sponsored by the Drama League of America. The Drama League of America appeals to all institutions and individuals interested in the promotion of better civic life through the means of art to observe for the second year a week devoted to the coordinating of the work of all associations and individuals interested in educating the public to appreciate and demand good drama, and to awaken the public to the importance of the theatre as a social force and as a great educational movement.

DR. ROBERT ANDREWS MILLIKAN, of Pasadena has been awarded the Nobel prize for physics. Dr. Millikan is director of the Norman Bridge Laboratory of Physics and chairman of the administrative council of the California Institute of Technology. His achievements in physics have marked him as one of the foremost scientists of the world. Dr Millikan has also been awarded the Hughes Medal by the Royal Society of London for the same accomplishment.

IT is a matter of pride and satisfaction to Pomona College that they are able to offer to the student body, the faculty, and a limited number of friends the unusual course that is to be presented this year. The entire course consists of numbers by Tito Schipa, premiere lyric tenor of the Chicago Opera Company on November 12th, Anna Case, favorite prima donna soprano, who comes on December 14th, the great Los Angeles Philharmonic Orchestra on January 29th, the Portmanteau Players with Stuart Walker on February 19th, Harold Bauer, the world famous pianist, on March 10th, and the San Francisco Chamber Music Society on April 19th.

THE Parish Aid Society of St. James' Church, South Pasadena, will hold a bazaar, Tuesday, December 4.



SEAL OF OCCIDENTAL COLLEGE
LUCILE LLOYD DESIGNER

CALIFORNIA INSTITUTE OF TECHNOLOGY:
Dr. Paul Ehranfest, University of Leiden, a noted physicist, is to lecture at the California Institute of Technology during the second semester term of 1923-24.
The design for the new Linda Vista Street bridge is being completed at California Institute of Technology. Mr. Douglass Mackenzie of the class of '22 is the engineer in charge, employed by the City of Pasadena.
An Inter-Collegiate Extemporaneous Speaking Contest was held at the University of Southern California on Thursday night, Nov. 22. Much college enthusiasm was felt by those present. The first honor was awarded Redlands College, second honor to Occidental. Other colleges represented were University of Southern California, Southern Branch of the University of California, Whittier College, Pomona and California Institute of Technology.

WHITTIER COLLEGE:
On December 17, at the Ambassador Hotel, Friends College will hold its $100,000 banquet to raise funds for the enlargement and to endow the college. Each plate will sell for $100 and the students and alumni are using every effort to make the occasion a real one. Mr. William Gibbs McAdoo is expected to be a guest of honor. This banquet is the beginning of a drive to increase University funds.

OCCIDENTAL COLLEGE:
The Junior Class play, "Plays and Play Rights," is announced for December 7 at the Eagle Rock Grammar School. The play is a farce on the making and producing of a play and is expected to cause much amusement. If you write, want to write, or only try it is worth your while to attend this play. The Arden Dramatic Society will present Arden Follies and the Arden Play after Christmas vacation. The exact date for either performance has not yet been set.
The Occidental Art Department announces the beginning of a thorough one year course in the History and Appreciation of Art. The class will be required to visit all the Art Galleries of Southern California and special time is devoted to the study of Japanese and Chinese art, realizing the close relation between our West Coast and the Orient and that to understand a people one must first understand their art. Special loan exhibits will be held from time to time in the Occidental Gallery in the New Library building upon its completion in the near future.
The Occidental College Woman's Club, composed of Occidental Alumni, will hold a Thanksgiving Carnival, Dec. 8, on the campus. All organizations on the campus will have booths. With refreshments and music and a continuous vaudeville performance, the occasion is expected to be a gala one.

UNIVERSITY OF CALIFORNIA, SOUTHERN BRANCH:
On Dec. 14 a concert will be given by the student choir and the university orchestra under the direction of the music department. Some delightful solos with the Christmas carols will make the occasion a seasonable festivity. The public is invited to attend. Admission free.
From Dec. 20 to 22 inclusive the California Academy of Social Sciences will hold its third annual meeting at the University of California, Southern Branch. The purpose of this meeting is to further solve social problems of the community. Those attending will include city officials, leading professors of the social sciences of all the institutions of learning of California and influential citizens. The officers of the Academy are as follows: Charles E. Martin, President, University of California, Los Angeles; E. M. Sait, Vice-President University of California, Berkeley; John R. Haynes, Second Vice-President, Los Angeles; Ernest C. Moore, Secretary-Treasurer, University of California, Los Angeles. The Costume design department of the University of California, Southern branch executed the costumes used in the Community Theater of Pasadena's production of the "Merchant of Venice." The materials were dyed, the costumes planned and the garments completed as class work.

PASADENA PRESBYTERIAN CHURCH
Rev. Robert Freeman, D. D. Two Christmas services at 11 a. m. and 7:30 p. m. and Christmas communion at 4 p. m. on Christmas day.
A Christmas play, "Dickens' Christmas Carol," and a family Christmas dinner for all church members will be held during the week. Special Christmas exercises will be held in all departments of the Sunday School and a special Christmas party will be given for the little ones of the church.

THROOP MEMORIAL CHURCH
Universalist, Pasadena, Rev. Carl F. Henry.
A family Christmas tree for all members of the church and friends will be held the Friday before Christmas. Gifts for the poor will be brought to the tree and music and Sunday School entertainment will contribute to the general good times.

THE CALVARY BAPTIST CHURCH, Pasadena:
Friday evening before Christmas a delightful Cantata will be given at the church. On Christmas Eve a Sunday School program of Christmas songs is to be given by the Juniors and all attending will bring gifts to make this a giving Christmas. A little childrens' party will be held Saturday afternoon in the Sunday School rooms

THE BROADWAY CHRISTIAN CHURCH, LOS ANGELES:
The public is invited to attend a delightful cantata to be held the Sunday night preceeding Christmas. On Christmas eve the children of the Sunday school will present a Christmas Pageant. There will be at this time gifts for the little tots of the primary department. The various organizations of the church will have Christmas trees at the automobile camps for the children there.

FIRST METHODIST EPISCOPAL, LOS ANGELES:
Will have special Christmas music Sunday evening preceeding Christmas. Different Sunday School classes will have their trees at different times during Christmas week and hundreds of packages brought to these functions will be distributed among the poor.

FIRST BAPTIST CHURCH, LOS ANGELES:
Christmas contata "Son of Bethlehem," with several anthems and special Christmas sermon Sunday night preceeding Christmas. Gifts collected at Sunday School entertainments during the week will be distributed through the City Mission Society to the poor.

PRO CATHEDRAL, LOS ANGELES:
Christmas services to be announced later. The usual Sunday School donations will be sent to County Farm and Hospital and boxes will be sent to the Seamans' Institute at San Pedro.

TRINITY METHODIST CHURCH, LOS ANGELES:
Mr. Le Mar, choir director, wishes to announce a delightful Christmas cantata. Each department of the Sunday School Primary, beginners and Juniors will hold separate programs. To make it a "White" Christmas gifts will be brought and distributed.

ALSON CLARK won the prize for the best painting in the third exhibition of works by California painters at the Southwest Museum. Mr. Clark did this prize picture, entitled "After the Rain" in Mexico. John Frost was awarded the popular vote prize and the official second prize for "Olancha Peak." and Matteo Sandonna took the third prize for "The Silver Screen."

For subscriptions to California Southland as Christmas gifts to Eastern friends, and for other allied matters, address Mrs. James B. Seaver, Subscription Department, California Southland, Pasadena.

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This Magazine contains the Official Bulletin of the Architectural Club of Los Angeles, California.

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THE CHARM OF OLD WORLD HANGINGS, GRILLS AND CHURCHLY FURNISHINGS, A MEMORY OF THE ALHAMBRA; THESE ARE SOME OF THE ELEMENTS WHICH CONTRIBUTE TO THE IMPRESSION OF CALM SERENITY AND HISTORIC BACKGROUND WHICH GREETS ONE ON ENTERING BRADFORD PERIN'S NEW SPANISH SHOP FOR ARCHITECTS AND COLLECTORS. THE PLEASURE WE RECEIVE FROM THESE RESTFUL ROOMS OF ANCIENT LORE COMES FROM THEIR SYMPATHETIC AND EXPERT ARRANGEMENT AND FROM THE OLD WORLD LEISURE AND LACK OF CROWDING SO UNUSUAL IN A GALLERY OF ANTIQUITIES. A BIT OF OLD SPAIN MARVELOUSLY TRANSPORTED AND SET DOWN IN PASADENA AT 30 SOUTH LOS ROBLES AVENUE IS OURS THIS BLESSED CHRISTMAS EVE.

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

FELIZ NOCHE BUENA! FELICES PASQUAS! MERRY CHRISTMAS!

By ELLEN LEECH

CUSTOM has almost succeeded in doing Christmas up in tissue paper, tied smartly with bright ribbons, throughout the universe. In this, America, as in many better things, leads all the rest. Christmas carols have, in a degree, been superseded by songs of "Do your shopping early," and the distressed refrain of "What shall I give Ann" savors more of Calvary than of the joyous birthday of the gentle Friend of all the world. It really seems we have forgotten just what Christmas means and why we celebrate that wonderful Natal day. Perhaps the "Navidad Pasquas," "Noche Buena," which filled the early morning air of the long ago days of California had no deeper meaning than our "Merry Christmas," yet it held a heartfelt significance, and we are forced to see that when those phrases were prevalent the Christmas festivities were of a different nature.

Long usage has accustomed California to the sobriquet of Eldorado, as men have ever sought gold within her boundaries, first, the rich, red metal torn from the ground; later, the liquid gold of the oil and now the accruements resulting from the subdividing, rending and tearing the very hills from the face of the earth. But be that as it may, and is, there was in primeval California, before the mighty rush of forty-nine, the nearest approach to Arcadia this continent has ever known; a lovely, pleasant, peaceful existence, a time when friendships were held sacred and all relationships carefully cherished. The life a Progressive would scorn now, a gently flowing tide of recurring events, marked by frequent National holidays, church feast days and festivals. Every Sunday had its religious festivities and amusements, every Mission its anniversary, all families their reunions, each individual his Saints' Day, and every wedding was made a festival. Besides these lesser celebrations there was Christmas and Easter, Lady Day and Michaelmas, each with its own particular joys.

"Vispera de Navidad," Christmas Eve, was a day of great anticipation, not because of the gifts, as there was practically no exchange of presents, but filled with an eager preparation for the guests who would arrive with the dawn. The early morning hours were filled with mass, often referred to as "Midnight Mass," but in the language of the Spanish people, "La Mesa del gallo," (the mass of the rooster), celebrated at four A. M., when the silence is apt to be rent by the shrill calls of this master of the morning hours. After mass there were gay greetings, and little groups gathered to exchange good wishes. Everybody knew everybody else, there were no strangers, and after the religious observance the remainder of the day was spent in an exchange of hospitality, music and dancing in the homes, with horsemanship and other games in the fields. From sunrise to sunset the air was filled with cries of "Feliz Noche Buena" and "Felices Pasquas."



THE DEODARS OF ALTADENA, WAITING FOR THE CHRISTMAS DECORATIONS WITH WHICH THE MEN OF PASADENA MAKE GLAD THE HEARTS OF EVERYONE. A STREET OF CHRISTMAS TREES ABLAZE WITH COLORED LIGHTS ON CHRISTMAS NIGHT IN OUTDOOR CALIFORNIA.

One very popular entertainment was known as "Los Pastores" the Shepherds, a form of sacred drama, in which the characters were the Archangel Michael, the Devil, a clownish individual called Bartola, and the Shepherds. There was scarcely a plot but the action consisted of the machinations of the devil to overthrow Michael, which were never successful and which ended with a duel to the death between these two, routing the devil. The Pastores went from house to house enacting the same scenes, there was, of course, no scenery and no stage effects, the drama being given usually in the courtyard.

While in California we no longer have the Pastores, Pasadena has one beautiful and unusual reminder of the source of Christmas,—a street of stars, a street lined with trees, which in the early dusk of Christmas week blaze forth in a path of gold. The dark splendor of the deodars, brooding in their strength throughout the year, take on a deeper significance in their jeweled decking, and seem fitting emblems, aiding us to realize the combined strength and beauty of the imperishable quest they help to immortalize. Instead of the one blessed star that lead the three wise men of the East to the cradle of the Prince of Light, here are a thousand stars to guide us to the spiritual knowledge of that brotherhood needed by the world today.

SOME SOUTHLAND CHURCHES BY CALIFORNIA ARCHITECTS



The charm of the plan above, made by Mr. Carleton M. Winslow for All Saints' Parish, San Diego, and carried out by him associated with Mr. W. S. Hebbard, now also of Los Angeles, is one of indescribable attractiveness and beauty. Distinctively Californian in its nearness to Mexico and old Spanish traditions, it still appeals to us as pre-eminently our own architecture adapted to our own customs and beliefs.





ALL SAINTS, IN PASADENA, BY JOHNSON, KAUFMANN AND COATE, IS BEAUTIFUL IN ITS MASSIVE, CHURCHLY NORMAN, GOTHIC, EMPHASIZING THE ESTABLISHED CHURCH IN OUR MIDST.

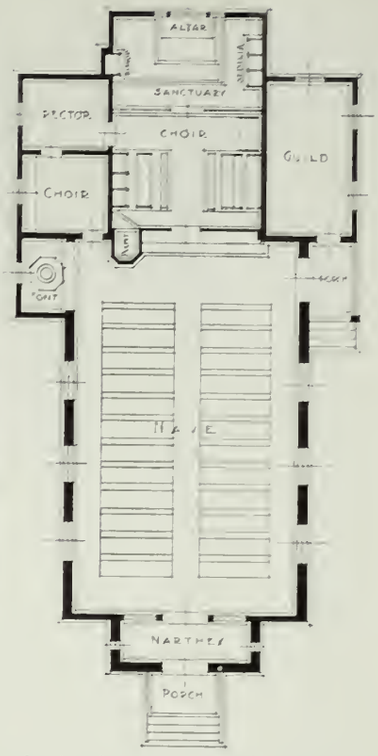


IN THE UNIVERSALIST CHURCH OF PASADENA, CALLED THROOP MEMORIAL CHURCH TO COMMEMORATE THE FOUNDER OF C. I. T., THE ARCHITECT, MR. FREDERICK KENNEDY, HAS MADE CHURCH TRADITIONAL BUILDING BLOOM INTO BEAUTY AS A NATIVE CALIFORNIAN ARCHITECTURE, DISTINCTIVE AND FULL OF CHARM.



ST. COLUMBKILLE'S PARISH GROUP, SIXTY-FOURTH STREET AND MAIN STREET, LOS ANGELES, FATHER D. J. NUNAN, PASTOR. SCHOOL, CONVENT AND RECTORY HAVE JUST BEEN COMPLETED. THE CHURCH IS TO BE STARED EARLY NEXT YEAR. TRUESDELL, PURITAN AND NEWTON, ARCHITECTS.





A DESIGN AND PLAN FOR A COUNTRY CHURCH MADE AT THE SUGGESTION OF THE RT. REV. W. B. STEVENS, BY CLIFFORD TRUESDELL, ARCHITECT, OF THE LOS ANGELES FIRM OF TRUESDELL AND NEWTON.



THE CONGREGATIONAL CHURCH IN RIVERSIDE. MYRON HUNT, ARCHITECT. THIS EXQUISITE TOWER, DOMINATING THE WHOLE CITY WITH ITS COLORFUL BEAUTY AT SUNSET, IS OUR EARLIEST EXAMPLE OF THE PLATERESQUE.

THE COUNTRY CHURCH

By THE RT. REV. W. B. STEVENS

IN a building recently completed for the congregation of St. Stephen's Church, Beaumont, Mr. Carleton M. Winslow has made a real contribution to the whole question of meeting the needs of the country congregation. The structure is a combined parish house and church building of Spanish plaster. It seats approximately one hundred persons and is used both for church services and for social activities. The commodious chancel, which has a complete equipment of furniture and sanctuary ornaments, can be separated from the nave of the church by a curtain when the building is used for social purposes. On the north side at the rear is a commodious sacristy with ample closets and drawers for vestments, linens and altar hangings. On the south side is a kitchen with a thoroughly modern equipment. The external trimmings of the building are blue and red. The most interesting feature, however, is that the building was erected at a cost of forty-nine hundred dollars. While it is true that every congregation looks forward to the time when it may have a building to be devoted exclusively to worship, at the same time a building like this one is exceedingly valuable for the beginning of the church's activity in rural communities.

A DESIRE, expressed by both laity and clergy in the Episcopal Church, for better design in small churches and chapels, has resulted in a series of three or four designs and floor plans which will be shown from time to time in The SOUTHLAND.

The unprecedented increase in our population has made necessary the establishment of new parishes and mission chapels in new districts. With proper care and thought in design these little buildings may be made most charming both inside and out.

The design shown by Truesdell and Newton is in stucco, but can easily be adapted for use with wood exterior at a saving of several hundred dollars. The building is very simple, depending for its charm upon good proportions and careful spacing of doors and windows. The roof is to be of rough shakes stained a weathered green and the stucco walls a warm friendly gray.

The plan is unique in that it contains all the essentials found necessary for the ritual in the larger churches.



AMANDA CHAPEL AT CARTHAY CENTER, LOS ANGELES, IS BUILT BY J. HARVEY McCARTHY AS A MEMORIAL TO HIS MOTHER AND IS A COMMUNITY CHAPEL. A PHOTOGRAPH BY OSCAR MAURER.

THE JOHN B. HOLTZCLAW COMPANY GALLERIES



LIKE THE DREAM OF A LIFETIME COME TRUE, THERE HAS ARISEN ON WEST SIXTH STREET, LOS ANGELES, A PALACE OF THOSE ARTS CONTRIBUTING TO THE MAKING OF BEAUTIFUL HOMES.

THE JOHN B. HOLTZCLAW COMPANY IS KNOWN AS THE FINAL COURT OF APPEAL IN STANDARDS OF TASTE FOR THE DISCRIMINATING OF THE SOUTHLAND; BUT NEVER UNTIL TODAY HAS THERE BEEN MADE VISIBLE ALL THOSE RICH SOURCES OF OLD WORLD AND NEW WORLD ART HITHERTO KNOWN ONLY TO THE EXPERT.

TAPESTRIES AND STAINED GLASS, MASSIVE CARVED WOOD OR LACE-LIKE GRILLS OF IRON WORK, GARLANDED DECORATIONS, FURNITURE OF EVERY PERIOD AND PAINTINGS TO GRACE EVERY HOME, OBJECTS OF ART IN BRONZE OR CERAMICS, WOVEN FABRICS FROM THE EAST, HERE IN A SERIES OF PERFECTLY APPOINTED GALLERIES ARE ON DISPLAY IN AN ENVIRONMENT DESIGNED TO SET FORTH THEIR BEAUTIES AND OFFER A SELECTION OF THOSE THINGS WHICH GO TO THE MAKING OF AN HARMONIOUS WHOLE.









A MURAL PAINTING USED BY A PROMINENT LOS ANGELES FIRM OF ARCHITECTS IN A CALIFORNIA HOUSE. LUCILE LLOYD, MURAL PAINTER.

THE RELATION BETWEEN ARCHITECTURE AND DECORATION

By LUCILE LLOYD
Mural Painter



THE GREAT HALL IN THE HANSON HOUSE, FLINTRIDGE, CALIFORNIA. HARWOOD HEWITT, ARCHITECT. LUCILE LLOYD, MURAL PAINTER.

THAT the subject given me for discussion is fraught with difficulties will be acknowledged by both parties to this inevitable combination. Great civic buildings, elaborate houses, or tiny cottage homes must all be finished inside and furnished or the purpose of their building is futile. And yet there are few workers in any of the professional and business sides of building who grasp even the smallest house as a finished whole and can carry it to a perfect completion. The architect of training and experience has a vision of his completed structure before he expresses it on paper for his client. Yet it is the interior decorator and furnisher who must be relied on to gather together from the ends of the earth, hand made textiles and objects of art which will turn the empty house into a beautiful, livable home.

Between these two earnest workers there is a great, unfathomable space into which the success of many a fine creation falls. It is this space which the intelligent, trained mural painter fills—pouring oil or water color, tempora or good temper on the troubled waters that lie along the common shores formed by the interior walls of an architect's house.

The ideal way to work is for the architect, mural painter and interior decorator to work together, each one striving to do his share to make the finished whole harmonious. Unfortunately this is seldom done and as a result the architecture is frequently spoiled by unsuitable decorations or a carefully designed ceiling is killed by the draperies or rug put in by an interior decorator. Everyone wants his own way—to carry out his own ideas and the client ends by hating his house and everyone who had anything to do with it.

To get a good result in decoration the painter should be working on his sketches, working drawings and samples while the building is under construction. This gives him an opportunity to study the client's tastes and the architect's ideas of how his architecture should be enriched by decoration. Too often the artist is called in at the last minute and has to work from hasty sketches and without a chance to find out what is really wanted. Sometimes the client will not allow enough for preliminary work or the architect looks upon decoration as an extra to be obtained as cheaply as possible.

Very few realize the scope of a mural painter's work. He must not only paint but he must model, carve, make renderings and models to scale and full size working drawings. He must have a good working knowledge of architecture and construction and understand the preparation of wood, plaster or cement for decoration. If the mural painter could be retained as an associate, designing all decoration that forms a part of the architecture of the building, much time, money and patience would be saved. So, too, if the client could only be persuaded to put the money he spends, later, on landscapes or genre paintings which do not go with his house, into one good ceiling or over-mantel, which becomes a part of the architecture of his home, he would be better satisfied in the end.

There is at present too big a gap between the architect and the interior decorator. What then should a client expect of the mural painter, who is the logical one to bridge this gap. He should expect sketches and samples which give him a clear idea of what he is going to pay for. He would be wise, however, if he or the architect put the painter in charge of the plain painting, letting him work out samples of the colors to be used in the different rooms. This is the only way to get a harmonious result for a reasonable price. It is small wonder that so many architects are afraid to employ a mural painter. They are judging him by their experiences with house painters. The language of the architect and that of the house painter are very different and the latter seldom understands the first time what is really wanted. The mural painter can usually in a few words get a result that it takes the architect or client days to accomplish, because he knows the materials and how to combine them.



BEOWULF AND THE DRAGON, ONE OF THE DECORATIVE PLAQUES MADE FOR MR. HANSON BY LUCILE LLOYD.



THE EPISODES OF THE BEOWULF, A SCANDINAVIAN LEGEND WERE USED IN THE HANSON HOUSE. HARWOOD HEWITT, ARCHITECT. LUCILE LLOYD, MURAL PAINTER.

Frequently the architect feels that the decoration he wants is too simple or too small a commission for the mural painter. He forgets that large commissions are few and far between and that a properly managed studio can make money on small jobs as well as large ones. In fact it is the small commissions that usually pay the overhead from month to month.

Mr. Harwood Hewitt is one of the leading architects who do not hesitate to offer a small decoration to a painter. He wanted four plaques to break the big wall surfaces in the hall of the Hanson House at Flintridge. He wanted to use something unique and original in design. Mr. Hanson is a Scandinavian and his nationality suggested the use of the episodes of "Beowulf." We were working on these while the house was under construction and they were planned as part of the architecture. They are set into the wall and form a part of it.

"Where can we use mural decoration?" Any place where color is needed or a surface has to be relieved from monotony—either inside or outside.

The choice of material is governed by the surrounding architecture—the color by the light—the design by the individuality of the client.

"Is it worth the money?" We believe that it is—we believe that a little decoration carefully designed ties the architecture and furnishings together. Otherwise we would not be mural painters.

LITERARY CALIFORNIA

By MRS. W. C. MORROW

PERHAPS a few personal glimpses of some of San Francisco's talented writers might prove of interest. Before the catastrophe and conflagration of 1906, in which all of California suffered, Ina Donna Coolbrith lived a quiet, sheltered life in a pleasant flat in Taylor Street, near Broadway. It had a charming outlook over San Francisco Bay toward the East. The quaint old Mission of Nuestra Senora del Guadaloupé—Our Lady of Guadaloupé—was in the foreground, a beacon-light for the Latin Quarter—and a short distance beyond was the Church of St. Francis de Assissi—San Francisco's Patron Saint,—one dearly beloved and treasured in memory. In the Bay is Yerba Buena Island—commonly called Goat Island, because of the legend that it once sheltered a band of goats, and tradition claims that there is one of the descendants still roaming over the rugged slopes. A pleasing view by day, and a fairy-like dream at night with the myriad lights twinkling below, and Alcatraz with its winking eye ever watchful of the mariner. Miss Coolbrith's house was filled with treasures from many lands. A square piano stood in one corner of the room; sweet little love-birds twittered in gilt cages in a window and golden-winged canaries sang their roundelays in another. Esconced in comfortable chairs, or occupying favorite cushions were Miss Coolbrith's beloved cats—Titan, an ordange-hued beauty, and Moon-ah, an aristocrat of Persian variety—snow-white and scornful. The drawing-room was filled with books—autographed with names of cosmopolitan fame—Tennyson, Longfellow, Whittier, Bret Harte, Joaquin Miller, and other writers—poets and authors and scientific men, all had contributed to her salon. A painting by Keith, who was a valued friend, hung upon the wall, and other paintings were there. Indian pottery, choice, rare, old china, old mahogany and other treasures were scattered about. It was a gentlewoman's abode, and gathered there were many friends of talent and those who had won distinction. A visit to Miss Coolbrith's in those halcyon days was delightful. The duenna was a woman of unusual presence—tall, stately, with soft, gray hair, brilliant eyes that were sometimes topaz and sometimes a soft gray, a gracious manner, Miss Coolbrith won admiration from all. When interested, or amused the sparkling eyes shone with added lustre, and the smile was whimsical and sweet. Some one who admired Miss Coolbrith once compared her to a mastiff. That may be a tribute to her genius, for a mastiff is a king in certain worlds, and Miss Coolbrith was queenly.

When the catastrophe came she shared in common the destruction of some of her household gods, but for some hours she did not fear the encroaching conflagration. When she did, she and her faithful companion Miss Josie Zoller, gathered up what treasures they could carry. Of course the family pets were the first consideration, and packing what they could the two women, helpless and alone—everyone was busy with his or her own belongings—they carried their possessions to what they thought was safety, but where they subsequently burned. Fate is ever ironical, and had they but taken them across the street to what was known as the "House of Mystery," a huge pile of masonry with a stone bulkhead—they would have escaped destruction. With other refugees and homeless wanderers the two women stayed at Fort Mason until Mrs. Bolt rescued them and took them and the pets to her house in Spruce Street. After a



prolonged interval Miss Coolbrith found a small flat in Guiseppe Cadenasso's house. She lived there some time, and wrote beautiful poems. By her own strenuous efforts and that of some of her friends she became owner of an apartment in Broadway near Taylor Street, and was fortunate enough to have another marine view. There on the fourth Sunday of the month were gathered a small group known as the Ina Coolbrith Circle. When Miss Coolbrith decided to try a change of climate and went on to New where all good Californians go, but become restless and unhappy until they return to the golden sunshine of California, the Ina Coolbrith Circle met at the St. Francis, and the day is faithfully kept. Unfortunately, on this recent visit to her beloved city, Miss Coolbrith has been ill and unable to attend but few of the affairs that have been given in her honor. She has grieved deeply for the many friends who have preceded her to the other shores, and memory stirs within her, as she misses another and another familiar face.

Perhaps the one woman who is most responsible for the preservation of California Literature—and by that she embraces all of California's Treasure Trove—is Ella Sterling Mighels, born Haskell. She it is who has "blazed the trail" and kept the things of the spirit alive; she it is who does not let lie mordant those gallant beings who worked and achieved fame and did credit to California. She has endeavored to keep the records clear and complete. Her first published work to that effect was given to the world some twenty or more years ago. It is hard to find a copy now, and even at the libraries the volume is guarded and not permitted to be taken out. Her "Literary California" was published about three or four years ago, and that is a compact and reliable book of reference and extracts from the work of those who smiled and left the world long since are treasured within its covers. Mrs. Mighels is a remarkable woman. She is known as "Aunt Ella" to many children whose lives she has enriched and whose feet she has started on the right path. Occasionally she has a bonfire in front of her home in Baker Street. In this holocaust she throws books that are not fit for juvenile reading. Judging by the trend of the "sex novels" the complexes, and the rejuvenation of countless "Mary Janes," she might well have a weekly conflagration and do no harm, but a vast amount of good.

(Continued on page 24)



The Los Altos Gardens of Mrs. Charles Aiken, whose new book, "If Today Be Sweet," is one of a Trilogy on The Grape.

Above: The Towers of San Francisco looking East toward the Bay.

SOUTHLAND

Christmas Eve

SUMMING up the course of events in the last year or so as set forth in the newspapers, a journal which assumes to interpret Europe to America draws a strange comparison between Bismarck and Poincaré. After stating that Poincaré was encouraged by the allies' silence to enter the Ruhr to collect bills which promised to be uncollectible, the writer in this American(?) editorial says with remarakable self-confidence as a self-appointed interpreter of France:

> French policy was not concerned with reparations at all, but was intended to demoralize and break up the German Empire so as to remove the fear of revenge which was shown to exist at the Quai d'Orsay in the earlier days after the armistice, to obtain protection for the future. Great nations, sure of their virility, do not need to call for protection for the future on the morrow of a crushing victory[?] over an opponent. Bismarck knew better than most people the mistake of the military party in Germany when it insisted on annexing Alsace-Lorraine, after the war of 1870. But even Bismarck, though he knew that the German high command had made a new war almost inevitable, never regarded it as part of German policy to demand protection against France in the future. He fixed his indemnity, the biggest he thought France capable of paying at the moment, and proceeded to build up Germany in quite a different way, to meet the future war he saw facing the country. **That was the policy which France should have followed in her turn.**

Shades of our honored dead in a war to stop the terrible climax of medieval fighting! Are we of today no further advanced in world peace thought than was Bismarck?

Much of the population of this earth has still to be converted to Christianity; much of the Christian world needs deeper conviction of what Christ taught. But preservation of the German Empire, or of any other empire as such, is not a part of the world progress we face today. Bismarck is obsolete. Brotherhood tolerates no "German policy" of stored-up hatred and revenge.

Who is to teach Germany that she is the only one left to hate deliberately? Who is to help her day by day, individual by individual, mile by mile, to conquer her ignorance of modern, Christian commerce if her nearest neighbor should doggedly turn her back on her debtor and "proceed, as did Bismarck, 'to build up France to meet a possible "future war"? France may not know it herself, but her action is the only local wedge which will force open the closed door of Germany to admit the ideals of modern world democracy.

France has entered the Ruhr, the United States has entered the Philippines, England has entered Egypt, America has entered Europe! "Brothers all!" And it is Christmas Eve.

Art on the Pacific Coast

RUSSELL STURGIS, in his introduction to an early edition of Robinson's Elements of Architectural Composition, said as a climax to his views on present day building, "It is time that our lay public were a better critic of the artist." And later, in considering the means by which this conditon mght be brought about, he added, "One thing only we know, every little influence which makes for progress is to be encouraged to the full."

It is to encourage and set forth in worthy manner all the efforts now being made on this coast to express art impulses in artistic medium, that this magazine exists. For six years of constant struggle it has brought to public notice all it has found of hidden talent and honest effort to be true to the inspiration so peculiarly potent in California. In architecture, painting, sculpture and craftsmanship of every sort, the population so hurriedly accumulated in this portion of the state is eager to learn and anxious to please. Only by constantly studying the best work of others can we reach a standard that will brave the test of time. Those who go abroad to study art bring back something for us all; those who buy and place on public view the best of world art are public benefactors; those who retire from active business, but give California the benefit of their wisdom in municipal art and administration contribute more in this new country than they could in the crystallized centers of life. This is true in the building of homes or in the binding of books, and those who know good work or how to execute it in any line have on this coast a remarkable opportunity to make good, and to do good. The latest art product deserving our interest is the making of good books. We have unusually good printers in Los Angeles; we have the Huntington Library as a high standard of past achievement, and now a notable book has been published which we can only hope will be followed by others equally competent to make Los Angeles known as a publishing center, not by words but by deeds.

In printing and binding his comprehensive volume on The Birds of California, William L. Dawson has searched the city for good printers, good pressmen, good color workers in ink. He has found, too, some notable binders of books and has brought together in this, the most ambitious book published in Los Angeles, a group of craftsmen from Europe and America who prove, in this finished product, a recent saying, "If you know what you want you can find some one in Los Angeles who can execute it skillfully no matter what the art, the craft or the commercial line."

The Climate

AT a little mountain resort somewhere in California a group of Easterners seated themselves in front of the great log fire one day in August and discussed their next move.

I was writing letters at a desk in the ingle nook and paid scant attention to their unreserved talk until one of them said with manifest impatience, "If we could find anyone in California who could tell the truth about the weather we could decide whether to go on to San Francisco or down to Palm Springs."

Then I turned and faced the company. "I am a Californian," I said, "and I think I can tell the truth. The climate of San Francisco in August is cool and full of moisture. If you love to watch the fog come in at the Golden Gate and walk across the waters of the bay or climb over the Tamalpais range in great billows; if you want to see an interesting maritime city and feel the dash of salt spray on your face, go to San Francisco. You may not have a whole sunny day while you are there, but if you take the weather as it comes, each day will offer something from great breakers at the Cliff House to an outdoor concert in the amphitheater across the Bay. San Franciscans love the fog. Their poets sing of it, their artists paint it, and their notably handsome women make a point of walking in it till their faces glow. If, on the other hand, you want a perfect dry climate and a maximum of sunshine, you will find them and the beauties of the desert at Palm Springs."

All the party there before the fire riveted their eyes upon me in amazement before I ended. The man of the family recovered first and thanked me, while the whole group rose and moved off whispering together as they went.

Did they look upon me as demented because I spoke frankly of both places? Or, did they think me an outlaw because I so evidently had no local axe to grind? I do not know, but the thing that gave me most concern was to find the basis of their accusation and I asked myself the question, are we such charletans, and why?

Back in my mind there rose like an echo of this conversation, a remark made to me by a Quaker lady who had come to the coast to settle, and was trying to find the place best suited to her needs. "Your people here lie so," she had said in the straight forward manner of her sect, "I don't know which way to turn for what I want." "Well," I had answered, "we have state laws against it where it involves investment; but it is hard to curb an ignorant enthusiast."

However, if this be our reputation, it is an unenviable one; and we shall do well to probe it to its base. Let us thrust the lancet into our propagandist literature, pamphlets and the files of our daily press. Here it sinks deep into a mass of words which have almost lost their meaning by misuse. If a great poet, inspired by his first visit to California, were to give his imagination full play and try to express his most exalted feeling, he would find the

OPINION

best words in our language used up, spoiled, dragged in the mud and dust of exploitation and consequently pointless. Superlatives abound in our ordinary conversation. They float upon the surface of our printed matter attached to no comparatives and with no basic facts to give them worth. So rank has our verbiage become that we are enveloped in the jungle of it and can not see through to the other towns, cities, or countries with which we constantly compare ourselves. Thus our praise of ourselves becomes of no avail and even ridiculous. At this point we strike bottom and realize that if we wish to use the words, largest, finest, best, in describing that which surrounds us, we must know accurately the facts in regard to every other similar thing in the world. Without a complete knowledge of other countries, their fauna and flora, their beautiful buildings, their facilities for transportation, the size and quality of their products or whatever they offer to their inhabitants, we are debarred from making statements that involve comparison, and our own opinions are as worthless to a cultivated, travelled person as the glimmer of a little candle shining in the sun.

The amazing thing about it all is that we expect people to believe us.

Not so long ago, in a growing city where I thought to buy or build a home and plan a sleeping porch, I asked the realty agent driving me about some information as to which quarter the storms come from. He was a grown up man with some white hairs, and had been long in the real estate business. I expected him to know the accurate reports of the weather bureau, and what he said was, "You know we have no storms in California."

Dust of the "santa ana"! and thunder of the little dwarfs that roll the great cobbles down the Altadena gutters or use the trees for ninepins in the alleys of the town! This agent was no mind-reader; for as I sat beside him I recalled to myself a scene I witnessed in my youth along the very streets through which we were passing. A picture of tin roofs piled up in vacant lots, of church steeples in the street, and the tall pepper trees along a famous avenue whipped clean of every berry, every little leaf. But I said nothing of the wind storm I had seen. Still determined to find the right place for my sleeping porch, I changed my question to "Which side of the house gets the most rain? For I suppose it does rain sometimes if only to fill the reservoirs."

More and more as we become world-wise are we discarding this provincial habit of misstatement.

To those who came to California from less congenial climates, the wonder of the sunny days and the mild, welcome, rainy season was an intoxication; and they lost their bearings in a climate where all their old signs failed. After a Mississippi cyclone who would mind a 'santa ana'? After living through eight months of frozen winter, who could count one killing frost? Much of this careless talk died out with its insignia, the red geranium, in the heavy frost of 1913, and many an ananias tree went down forever with the brittle acacias during storms of the year following.

But meanwhile California has gained a reputation for a lack of truthfulness and every thing she says is taken with a grain of salt. Even now when San Franciscans, talking of their great disaster call it 'the fire' instead of 'the earthquake,' a queer, unpleasant smile will sometimes spread over the face of the listener. This is our medicine and we must take it. Though one may have gone through the terrible ordeal,—sound asleep in one of the well-built houses on a hill street near the center of the city, though one may have wakened at the tremblor and then turned over and gone to sleep again as did a member of my family only to be roused by the general fire alarm—wandering homeless for three days while the fire swept ever at his heels, what wonder that he has forgot the earthquake in the greater terror; and yet—that nasty little knowing smile that greets us when we speak of the great fire.

Here shall the constant probe of public opinion touch the live flesh of generations yet to come. Unless we change our habit quickly we shall have stamped a false name on the character of those whose heritage the land is and who know no other native state than this.

The older parts of the coast are filled with native Californians who have grown up within its pleasant borders and who take for granted winter flowers and sunny days and blue Pacific waters as their own. To such real Californians there appears no reason for exaggeration or misrepresentation. The disadvantages they have to fight may not be those of blizzards, cyclones, frozen ground or summer rains. Yet there are very real problems here for this younger generation. Problems which must be looked squarely in the face and never evaded or concealed as our typical bird, the ostrich, conceals itself by thrusting its ignorant little head in a hole.

Our rivers must be confined within reasonable limits and made to behave with more dignity and consideration. Our water supply must be guarded and put upon a wise public basis. Our denuded mountains must be reforested, and our harbors be made deeper, and all the overwhelming troubles of transportation and distance from old centers of civilization be worked out and compensated for.

There is no occasion to guarantee the climate. It will work its own sweet will irrespective of our efforts. It speaks for itself, and never are the beloved fogs of San Francisco Bay or the brilliant days of the southland heard to call each other names. We who occupy the land for the moment have only to remember how slight is our own contribution to its beauty and we will cease to boast. As that beauty sinks into our hearts and becomes a real part of our lives and being we shall find a new feeling of reserve,—a hesitancy to exaggerate or boast of that which is so near and dear to us. And thus, as in all other vital things of life, "the truth shall make us free."

The Best Kind of Rest

The Cathedral Church of St. Paul, Boston, sends out leaflets of helpfulness to its Class in Personal Religion. The following is a part of the leaflet on "Enter Into Thy Closet and Shut the Door." Nov. 23, 1923.

THE best kind of rest is to lift the thoughts away from material things, from all the little frets and worries and cares, and to enter into communion with God, to place all those thoughts before God, just for a few minutes; and then enter into absolute silence and quietness, where God can speak to you, and refresh your soul. "In quietness and confidence shall be your strength." "They that wait upon the Lord shall renew their strength." You tell me, perhaps, that you are too busy; but I tell you, the harder you have to work, and the busier you are, the more carefully you ought to keep this rule; and if you tell me that you cannot do it, I am compelled to disagree with you. Every one of us can, with God's help, do the thing which makes him better in body and soul, and if you ask God to show you the way, He will "make" it. If it be for ten minutes, or even for five minutes,—rest,—deliberately detaching the mind from all the little worries and cares; linking the soul up in communion with God, you will thus provide Him an opportunity of communion with you, of giving you His strength, and His health, and His life. I know case after case of nervous trouble which has been cured by just observing this rule. Try it. The busier you are, the more necessary is it for you. You will save time and you will do better work.

—T. E. Rowe.

The Class Prayer

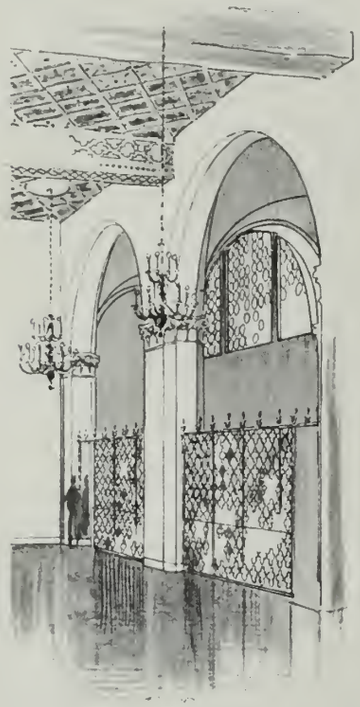
ALMIGHTY God, Who art the only source of health and healing, the spirit of calm and the central peace of the universe; grant to us, Thy children, such a consciousness of Thy indwelling presence as may give us utter confidence in Thee. In all pain and weariness and anxiety may we throw ourselves upon Thy besetting care, that knowing ourselves fenced about by Thy loving omnipotence, we may permit Thee to give us health and strength and peace; through Jesus Christ our Lord. Amen.

THE WOMEN'S ATHLETIC CLUB OF LOS ANGELES

By MRS. BERTHA L. CABLE

PROGRESS of plans of the Woman's Athletic Club was reported to members at a celebration dinner held at the Mary Louise. Four hundred members present learned that their project will amount to more than $1,500,000 and that a building to cost $800,000 has actually been financed.

In August, 1922, the last payment on three lots on Flower Street and Eighth was paid out of membership fees of an organization that had been in existence less than two years. At present the club numbers 1650 members and holds in property at present valuation and cash assets half a million dollars. Allison & Allison, are the architects chosen for the building.



A QUIET CORNER IS PROVIDED IN MAIN DINING ROOM BY THE PLACEMENT OF THIS IRON GRILLE.



THE GARDEN THROUGH WHICH THE PRIVATE DINING ROOMS MAY BE REACHED; WITHOUT ENTERING THE CLUB QUARTERS PROPER, WHEN THEY ARE USED FOR TEAS, LUNCHEONS AND DINNERS.

During the showing of the building plans, it was stated that delays had been providential, since a larger income can now be derived from stores that will occupy the lower floor of the building, which will help to lower operating costs considerably.

With the growth of club location as a retail shopping district it was deemed advisable to plan a "convertible" building which will allow of expansion of the club quarters, now a seven story building, to a limit height building.

The question has arisen as to whether it might be well to sell this valuable downtown property and build the club farther out. But the original purpose of the members was to provide quarters for busy women in a conveniently located down town club available both to town women and out of town members. The Board of Directors therefore decided against selling the present property, but provided that a large portion of the building should be devoted to income producing space.

Every social need and physical comfort has been provided for in the building plans, and all groups are represented in the membership of the club including business, the professions, club, and society.

With the coming of renowned women to Los Angeles the club will be able to entertain such guests in the club home where functions in their honor may be given.

Peculiarly a women's organization, officers of the club point with pride to the fact that it has been organized and financed by women and so economically has the project been handled and with such foresight that a generous mortgage was easily arranged for the financing of the building project.

Distinctly feminine in note are the exterior



THE ATHLETIC FEATURES OF THE CLUB CENTER AROUND THE POOL, WHICH IS LOCATED ON THE FIRST FLOOR, NEAR THE EXERCISE ROOM, WITH ITS DRESSING ROOMS, AND SHOWERS.



THE CARD AND GAME ROOM ON THE MEZZANINE OF THE LIVING ROOM IS REACHED BY THIS INTERESTING STAIRWAY.



THE MAIN DINING ROOM OPENS FROM THE LIVING ROOM AND THE RECEPTION LOBBY AND IS ADAPTED TO EITHER FORMAL OR INFORMAL FUNCTIONS.

TOWN AND COUNTRY CLUB FUNCTIONS

and interior plans which give opportunity for beauty in decoration and color schemes. An outline of the general design brought enthusi-



SOME PHOTOGRAPHS BY MARGARET CRAIG.



THE LOCAL BIENNIAL BOARD OF THE FEDERATION OF WOMAN'S CLUBS AT THE BILTMORE

astic comments and applause from the supporting members.

The facade will be seven stories high, extending 150 feet on Flower with a depth of 152 feet. Among the features of the building is an attractive loggia on the roof with athletic courts. The second floor, which is the main floor for club activities, will contain reception room, living room and dining room equivalent to two stories. Spacious stories of these three rooms will be raised 50 feet and will be decorated in warm tones in keeping with the early Italian Rannaissance period



GALLERIA REAL OF THE NEW BILTMORE, LOS ANGELES. THE BILTMORE WILL BE THE HEADQUARTERS FOR THE BIENNIAL OF THE FEDERATION OF WOMEN'S CLUBS IN JUNE, 1924, AND THE WOMEN OF THE STATE OF CALIFORNIA WILL BE THE HOSTESSES.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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Jess Stanton, President
Sumner Spaulding, Vice-President
J. C. Simms, Secretary
Paul Penland, Treasurer

DIRECTORS

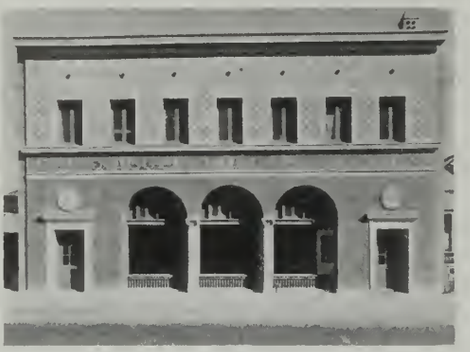
Donald Wilkinson
Walter S. Davis
Clifford A. Truesdell, Jr.

THE CITY HALL

A special meeting of the Club is being called as this bulletin goes to press, to draft a letter to the City Council regarding the new City Hall. At the "Bolsheviki Smoker" held last summer to discuss this momentous question a committee was appointed to investigate into the general situation and to report back to the Club. The Committee, Messrs. Truesdell, Parkinson and Zimmerman, found that the Chapter had written to the City Council requesting that no competition be held, and further that the Council award the commission to some architect or group of architects, and had there allowed the matter to stand. Last week it appeared from current newspaper reports that the Council was determined to hold a competition, and the officers and directors of the Club were called together to discuss the situation. As a result of this meeting, a letter was sent to the City Council signed by the officers and directors of the Club, suggesting that the commission be either awarded to the Allied Architects' Association of Los Angeles, or that a competition be held under the jurisdiction of the Southern California Chapter of the American Institute of Architects.

The reasons for these recommendations were numerous. According to the present City Charter, competitive bidding is required on all city work. It would seem therefore that the only way to overcome this unethical phase of the situation would lie in changing the City Charter, which is an extremely difficult thing to do and would involve almost fatal delays. Again, the Mayor and Councilmen are quoted as opposing an Institute Competition, and as supporting a sort of general free-for-all affair, which would automatically keep every Institute member, and consequently practically every architect of professional standing, out of the competition. The problem of reconciling the city government to the recognized methods of employing architects, has never been solved in Los Angeles. It is interesting to note that the Los Angeles Board of Public Works is at the present time getting out plans and specifications for about twelve new fire houses, in the Park and Playground Department Drafting rooms. It might just as well expect a good oil painting to come from the hands of one of the city park department park-bench-painters. How this utterly ridiculous situation can continue in this enlightened day and age—how it has been allowed to continue during all these years of vigilance of the Southern California Chapter—is difficult to explain. The entire situation is a crying disgrace to the city, and a serious reflection on the general inactivity and lack of proper organization of the Architectural profession. We are almost tempted to believe that some members of the profession enjoy the bidding system!

The Allied Architects' Association of Los Angeles is an organization containing some fifty-five members of the Southern California Chapter, American Institute of Architects, whose collective business as an asociation is to do public work collectively. The Association was formed primarily to keep civic work away from the politician architect—because strange to say this particular type of individual never produces architecture at least, he never has in Los Angeles. The Association pays its members no dividends—it simply recompenses them for any time they actually give it. It is evident therefore that all of its members have done two pretty idealistic things; they have sacrificed for their art, any opportunity as an individual to do such public work as the Association decides to do, and consequently all the prestige that would come from doing such a work. And again, they have sacrificed all the profits which they might gain as individuals, were they to do the work concerned in their own respective offices. One glance at the roster of the Allied will convince any truly professional man practicing architecture that the leaders in the Association—including unquestionably the majority of the best architects in Southern California—are indeed making a great personal sacrifice in forfeting their opportunites as individuals, to become members of the Association. The Association has just completed plans for the new Hall of Justice, and is now preparing plans for the new museum at Exposition Park. The officers and directors of the Club feel that the Allied is an organization of proven worth—not an experiment, and that it is the safest organization with which to place the City Hall commission, and hence the recommendation along this line to the City Council.



OFFICE OF THE CLUB, 818 SANTEE STREET.

THE CLUB QUARTERS

There is a growing feeling among Club Members that the Club quarters should be abandoned, and that the Atelier should finance and manage itself. The Club is paying one hundred dollars a month for quarters, and only uses them about once every three months. The Atelier of course uses them almost nightly, but the Atelier is not a financial success, primarily apparently because the Club has petted it too long.

The Directors and the Executive Committee feel that the Club could accomplish far more by employing an executive secretary than in supporting the Atelier, which in the good old days, when the best work was done, always supported itself.

SMALL HOUSE COMPETITION

The Architectural Club—Examiner Small House Competition was unusually successful. The drawings are to be printed in brochure form by the Examiner, and the prize winning design is to be built at Palos Verdes. It is hoped that all of the competitors will get out plans and specifications for their designs for the Small-House Bureau of the Club, which has already received numerous requests for many of them. Club members are reminded that there is a net profit of approximately forty-five dollars every time plans are sold by the Bureau, which is now getting unlimited publicity in both the Examiner and the Times, as well as in numerous magazines.

Following is a list of the contest winners:

First prize, $500, Leffler B. Miller, 1154 West 42nd St. of the Allied Architects' Office.

Second prize, $250, C. E. Perry, Jr., 1014½ N. Virgil Ave. of Myron Hunt's Office.

Third prize, $100, A. H. Clarke, 1107 Hibernian Bldg., of Myron Hunt's Office.

Fourth prize, honorable mention. $25. A. M. Jeffers, 1226 South Glendale Ave., Glendale.

Fifth Prize, honorable mention, $25, A. McSweeney, 2814 Walton Ave.

Sixth price, honorable mention, $25, R. D. Macpherson, 1107 Hibernian Bldg.

Seventh prize, honorable mention. $25, Lee F. Fuller, 315 Wright & Callender Bldg.

Eighth prize, honorable mention, $25, C. R. Spencer, 1107 Hibernian Bldg.

Ninth prize, honorable mention, $25, L. Wurgoft, 1504 N. Vermont Ave.

Tenth prize, honorable mention, Lee F. Fuller, 315 Wright & Callender Bldg.

Eleventh prize, honorable mention, William J. Stone. 603-8 I. W. Hellman Bldg.

Twelfth prize, honorable mention, A. J. Wilson, 521 Union League Bldg.

Thirteenth prize, honorable mention, M. Sobransky, 1107 Wright & Callender Bldg.

Fourteenth prize, honorable mention, E. R. Hanna, 1123 Lodi Street.

Continuation of Address
By Mr. Edwin Bergstrom

So the practice of architecture has grown out of the older simplicity into the modern complications. It has not willingly grown, but has been forced to do so in order to keep its life. A profession governed so largely by tradition as is architecture is ever conservative, and takes unto itself new thoughts, new responsibilities and new methods only with the utmost deliberation, showing the greatest reluctance to accept the new ideas of practice and the new responsibilities which the newer professions of science and art greet with acclaim. In the contest between the efficiency of science and the inefficiency of tradition, the public mind has turned to science with profound respect and the architect must needs create new tradition for his profession.

Although the architect has assumed new responsibilities without number, his relations to his client and the fundamental functions of his practice remain unchanged. He is still primarily the adviser of his client as to the proper solution of the building problems; simultaneously, in many instances, he is the agent of his client because of his dealings with other persons on his client's behalf; he remains the interpreter of the contract as it controls the erection of the work. In this latter capacity he acts quite apart from his other two fundamental functions, and represents in this responsibility both his client and those who are constructing the building. In the exercise of the third of these functions by the architect his exact knowledge of modern materials and constructive methods and his integrity of purpose are severely tested, and the pressure of the constructive industry today is being strongly brought against this third function, in order that his finality of decision thereunder shall be limited to certain aspects only of the contract documents.

These, then, are today the fundamental functions exercised by the architect. Do not industrial conditions indicate a new function which more or less will be assumed by the architect?—that of continuous administrative duties of operation and maintenance after the building is completed? The time does not seem far off when this new function may become as important as is now the administration of construction work.

In the construction industry the relations of the architect to contractor and manufacturer and to labor have become far more closely interwoven as materials and methods have multiplied. The building operations of the past, if of any importance, took years of effort under hand labor conditions—the modern building is built with tools and mechanical appliances, and its construction is a matter of months instead of years. The architect must ever keep ahead of construction, and no longer is a baker's dozen of buildings a life's work for him. The duration of the building operation and the economy of its erection are dependent as never before upon the architect's knowledge of the conditions of the material and labor markets and of the adaptability of the various constructive methods and mechanical appliances to his project in hand. The proper co-ordination of the various parts of the structure and the trades concerned is a matter of vital importance to the architect and the owner as well as to the contractor. Thousands and thousands of dollars are spent to no avail because architects, through ignorance, cowardice or deliberate intent, do not perform their duty of advising the owner as to the best and most efficient and economic solution of his building problem and its cost, or of interpreting fairly the conditions of the building contracts during construction.

(*Continued*)

THE NEW COUNTRY CLUB DOWN THE PENINSULA

By AUSTIN E. McNEILL

IN THE undulating foothills adjoining the new Los Altos Highway on the peninsula south of San Francisco, and



One of the Residences at Los Altos, California

commanding a vista of the glorious, fertile Santa Clara Valley, is situated an exclusive building tract known as The Los Altos Country Club Properties, Inc. It offers the first opportunity for newcomers to secure acreage sites on the Peninsula.

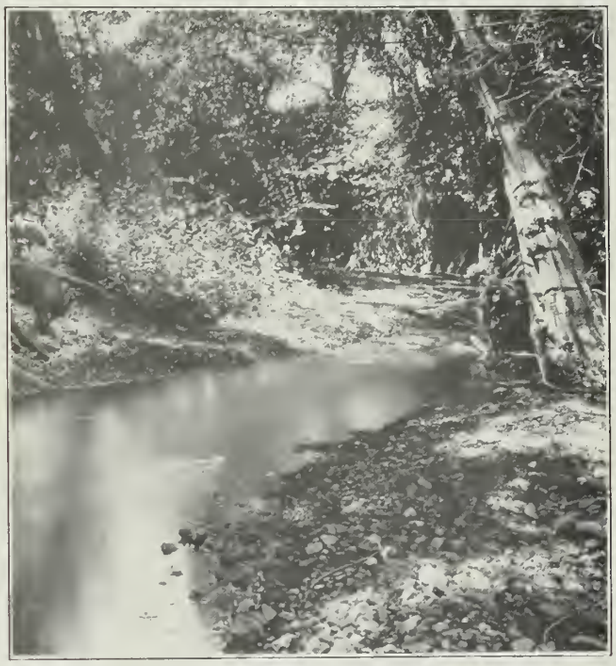


Probably the most unusual feature of The Los Altos Country Club Properties, is the golf course now being built. It will run through the tract along the valleys and natural meadows and home owners will find themselves in the enviable position of being able to step out of their homes onto the links.

One hundred and sixty acres for the course was sold to the Los Altos Golf and Country Club by The Los Altos Country Club Properties, Inc., with the understanding that the finest course and clubhouse in the West would be constructed. The golf club officials readily acceded to this condition and the course, planned by Wm. J. Lock, is now being built. Beautiful green fairways, which will adjoin all property in the tract, are planned and it is intended to spend more than $200,000 on the course and clubhouse.

Sir Gilbert Parker, the eminent Canadian novelist, selected Los Altos of all the spots of the western hemisphere as the most suited to restoring his jaded health, and it is a matter of little wonder that hundreds of others should agree with Sir Gilbert. Los Altos is only a short ride from San Francisco and leading business men of the city by the Golden Gate who have bought homes in the tract are its staunchest boosters.

"Los Altos' soil, climate and beautiful setting between the Santa Cruz Mountains and the bay furnish all that the commuter can ask for and that the homeseeker seeks," said a prominent San Franciscan lately. The road work is a most elaborate and superb piece of construction. It will be possible for any automobile to climb in high gear to the highest knolls in the tract.



A Brook on the Tract

Hundreds of shade trees will flank the seven miles of roads which follow the contour of the hills as only a true lover of California can plan them.

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The improvements noted in the Los Altos Country Club Properties, Inc., include abundance of water, electricity, telephone, good roads, police protection and excellent transportation facilities to San Francisco, besides the beauty of wooded ravines and a superb view of the valley and Bay.

Plan of the New Los Altos Country Club Properties, Inc., Los Altos, California.

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RECENT BOOKS—REVIEWS

By E. M. Greeves Carpenter

Man,
by Martin J. Scott
(The MacMillan Company)

Multum in parvo might well be writen of such a comprehensive subject compassed by a monosyllable. It has, moreover, the unique advantage of concerning every being described by it. The author explains and analyses human life in its highest relationship, the relationship to its Creator. It describes the limitations of science and reason as apprehended by the finite mind of man, and reveals the inevitable goal towards which the ever unsatisfied spirit gropes and strives, and which it can only reach by the faith that transcends reason. It pleads, in simple and sincere language, for that divine religion of the soul to which all material things, even those affairs of social and economic importance which modern times tend to magnify unduly, must be secondary; and proves irrefutably a fact which cannot forever be evaded, but must, to all mankind, matter not at all, or matter supremely.

The Bonadventure,
by Edmund Blunden
(G. P. Putnam's Sons)

This "Random Journal of an Atlantic Holiday" is the account of the odyssey of an erstwhile landlubber, who happens also to be an excellent journalist. His new experiences and adventures in a tramp steamer southward bound are chronicled with imagination and humor, and are interspersed with lively reflections, apt allusions and shrewd philosophy. His shipmates are sketched with a gentle and almost affectionate appreciation of their characteristics and susceptibilities. The whole book is full of the indescribable fascination of the sea, and presents a convincing picture of every-day nautical life.

R. U. R.,
A Fantastic Melodrama,
by Karel Capek
(Doubleday, Page & Co.)

This book of strange and cryptic title presents the even stranger subject of the organized manufacture of man. The mechanically efficient, but quite soulless products are eagerly sought by all the capitalists who exploit the masses for increased production, mainly for military and commercial ends. But for all its grotesqueness in theme and treatment, this clever satire on the trend of modern ethics, reveals a grim humor and subtle irony the more impressive for its undissembled truth.

Poems from
"Punch" and "Life"
(The MacMillan Company)

These excellent companion books contain collections of the best verse published during several years in these two famous periodicals, the titles of which speak eloquently for their contents. All the poems reflect clearly the finest humor, and, covering practically the whole extent of human experience, illustrate that invincible and indispensable quality in its widest form.

The Dream and Other Poems,
by John Masefield
(The MacMillan Company)

The spirit of the living past breathes with haunting wistfulness throughout this poetry. Valorous achievement, and that failure which is noble in defeat, yet also the wasted dream and neglected ideal, are portrayed in an atmosphere at once vivid and joyous, colorless and forlorn, which is enhanced by the beautiful illustrations revealing sudden glimpses of old-world scenes.

The Outline of Everything,
by Hector B. Tousgood
(Little, Brown & Company)

"A critical survey of the world's knowledge, by Sir Arthur J. Wellswater, R. A., H G., introduced by Hughe Jawpole," wittily sketching, though not without some facetiousness, all the sciences that have burdened mankind. With sly allusion and clever mimicry it reviews many well-known characters and recent events, pokes gentle fun at the modern mania for condensing knowledge, and derides especially the pompous prejudices of unperceptive faddists.

Madrid,
by Mrs. Steuart Erskine
(E. P. Dutton & Company)

Mrs. Erskine's records of personal observations in the sunny capital of Spain recount, in interesting and fluent style, not only the artistic and historic fame of Madrid, but also the less well-known, but no less fascinating customs and characteristics of its inhabitants' domestic life.

The Home Vegetable Garden,
by Ella M. Freeman
(The MacMillan Company)

Amateur agriculturists will find this book a very useful guide to the planning and planting of a vegetable garden, with notes on diseases and insect pests. Each chapter is to the point, and gives precise, comprehensive directions for successful vegetable culture.

Outline of Medical Zoology,
by Hegner, Cort and Root
(The MacMillan Company)

Although intended primarily for medical students and public health officers, this treatise is written in a style not too highly technical for the interested laymen, and is of great value as a ready reference for the busy practitioner.

NEW FICTION

A Son at the Front, by Edith Wharton (Charles Scribner's Sons) is a World War story of unusual theme. Coming so late in time, this clever portrayal of that unforgettable disaster confirms the truth that every epoch is best comprehended by those who have the patience to ponder on it after it is well past.

The End of the House of Alard, by Sheila Kaye-Smith (E. P. Dutton & Co.). Although the author seems perhaps to grind her axe a little too noisily, in decrying an age and class which, for all their evident faults, have done much in the stabilizing of modern civilization, each character in this able review of a large element of English life is skilfully drawn, reflecting consistently the obvious purpose of the book.

The Enchanted Garden, by Henry James Forman (Little, Brown & Co.) $2, is a picturesque story of love and adventure in the South Sea Islands.

Secret Service Smith, by R. T. M. Scott (E. P. Dutton & Co.) is the hero of this collection of a detective's adventures in various parts of the Indian Empire.

J. Hardin & Son, by Brand Whitlock (D. Appleton & Co.) describes in detail the conflicting influences in the typical small town life of a Middle Western State.

From Doubleday, Page & Co. Rufus, by Grace S. Richmond, is a delightful story of a charming little war-widow who devoted her life to a disgruntled invalid doctor whom she eventually won to a new lease of life, by turning his home into a children's hospital. John-No-Brawn, by George Loomis, is a psychological study, in popular style,

From Houghton, Mifflin Co. HARILEK, by "Ganpat," is a strangely fascinating tale of the adventures of three young men who discover a forgotten country, finding its inhabitants perpetuating the curious life and customs of their most ancient traditions. THE ORANGE DIVAN, by Valentine Williams, ($2.00) is a detective story of more than usual interest, in which a shrewd old Ex-Chief of the French Criminal Investigation Department, plays the leading part. SILK, by Samuel Merwin, is a highly colored narrative of commercial relations in the silk industry, between the ancient Chinese and their Persian competitors.

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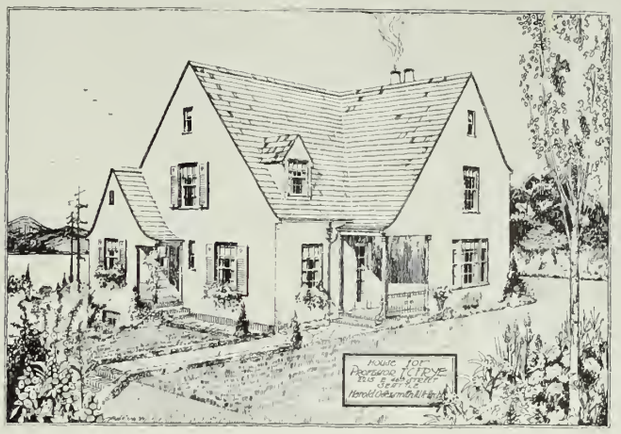
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Ednah Aiken, author of Californian novels, at the hospitable gate of Lavendar Farms, her home at Los Altos

Mrs. Mighels is a handsome woman still, and though life has held much of tragedy for her, she is invincible and master of her soul. The loss of her husband, the talented Adley Cummings, the tragic death of her only child—Viva, in the first blush of young womanhood, and later the death by an accidental gunshot wound of her second husband, Philip Verril Mighels, stunned her for a time, but undaunted, serene, indifferent to Fate, she kept bravely on.

Several years ago she organized The California Literature Society, and it meets the third Sunday of every month. In September Mr. and Mrs. Webster were the hosts in the ballroom of the Colonial Hotel. Mrs. Webster was Miss Grace Hilborn, and a niece of Philip Verrill Mighels. As usual, Mrs. Mighels was assisted in keeping aflame the torch which she had lighted and extracts from California authors were read. Mr. Mark Newmark, himself a master of diction, rendered tribute to some of those Californians who had recently passed through the gate of Eternity. Touchingly and feeling he paid tribute to W. C. Morrow, who entered into life eternal in April, Claudius Thayer of Berkeley, a talented poet of deathless ambition and a man who had been tied to an invalid chair for years, and who closely followed his valued friend, W. C. Morrow; Arthur I. Street, one time editor of Collier's; Mr. Clarence Thomas Urmy, who died in June, his lute forever stilled on this earth, but who surely was welcomed by the heavenly orchestra; Mr. Thomas Flynn, and others less known. Since their passing the "Silver-tongued" orator, Thomas Fitch, a chum of Mark Twain, died at the Masonic Home in Alameda County, Monday, November 12, 1923.

The trio of women would not be complete without Miss Cora L. Williams, of Thousand Oaks, Berkeley. Miss Williams originally came from Southern California where her parents still live in lovely Santa Ana. She has been a noted educator and writer for many years, though much younger than the other two. Her writings incline to the scientific, although she has written many lighter things, but her book "As If," and "Creative Evolution," and her school for Creative Education have brought her before an appreciative public. The aristocracy of brains is always in the minority perhaps, but no one knowing Miss Williams fails to love her. She is attractive with her softly greying hair piled high on her classical head, a wonderful mind and a winning smile that lights up her intelligent face—a woman of determination and force. The house in which she lives is high on a hill among beautiful Thousand Oaks. To view a sunset from the terraces of that beautiful home is indeed a privilege. Nature stages a wonderful panorama and the pageant of marching clouds of red and gold melting into turquoise and rose beyond the Golden Gate, and the pictures that only the Master can paint remain long in the memory. As twilight falls, Alcatraz sends out her flashing beacon. Fort Scott and Bonita Light respond, while the gleaming lights from Sausalito, Richmond, San Francisco, Oakland and Berkeley almost dim the stars above.

The California Literature Society met last month in Piedmont—an exclusive residential district of Oakland. Dr. Frank Fisher is the President of the society, hut everyone defers to Mrs. Mighels, and after the reading is over the exercises close with the beautiful song, "Home Again." There is no pretence of trained voices, but all sing from the heart and there's rosemary for remembrance and a thought of those who are "Home at Last from a Foreign Shore."

Tuesday, November 13, was the seventy-third anniversary of Robert Louis Stevenson's birth, and in Washington Square where the Stevenson monument stands, George Sterling and other members of The Bohemian Club placed a wreath just above the inscription on the monument—"To Remember Robert Louis Stevenson." "The heather of Scotland, the laurel of glory and the orchid of memory," were in the wreath. "A polyglot public ringed the small group of Bohemians—almond-eyed Chinese, Italians from the Quarter with gold hoops in their ears—humanity, brown, white, yellow, black—but the heart of humanity which Stevenson loved. . . . Brown-throated men of the sea were there—sinewy forms that rose lazily from where they lay sprawled in the grass, green in the bright November sunshine—men with calloused hands, dark as kelp; men with rolling gait and nomad homes—those ships with 'the salt of the sea on their cordage' that creep through the mist-hung gate."

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To the great Masters of Architecture of the past is due credit for much of art and beauty in our modern structures. Ictinus, Architect for the Parthenon, Vitruvius of Rome, Michelangelo, Vignola and Palladio of Italy, Mansart of France and Sir Christopher Wren of England all originated principles of design or methods of construction which are fundamental to the work of the modern Architect. To their originality and initiative Architecture owes its development. The spirit of achievement and appreciation of beauty illustrates so clearly the necessary attributes of the Architect, qualities peculiar to the profession. In the solution of the complex problems of modern construction the examples of the past and their creators should not be forgotten.

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CALIFORNIA SEA MOSS AS SOUVENIRS

By BERTHA PRITCHARD



IN NATURE'S storehouse are many beautiful creations, planned by the unseen Artist; but nothing in nature surpasses the sea moss on the Pacific coast for delicacy of design and variety of color.

Here on the beach of Santa Monica, a city eighteen miles from Los Angeles, I have found moss as fine in pattern as Valenciennes lace, in colors from topaz to garnet, or like the moss found on decayed wood, of a greenish gray tone.

Then there are those in the form of a feather from a hird, of reddish brown. Again, I have found some like a vine covered with a thick coating which, when dry, resembles old silver.

It is only after a high tide that we find these mosses. In the summer season there is very little to be found. During the rainy season, small particles of soil, with a seed, become lodged in the crevices of the rocks. Soon a sprout is started, then a fairy-like growth is floating in the ocean. After the rainy season is over, and the sea becomes calm, the tides cease to wash over the rocks; then the moss lies high and dry on the cliffs in the hot sunshine, and draws all the colors from King Sol. Usually, late in September, we have our first high tide which washes over the rocks, loosens the frail roots of the plants, and carries them with the rolling waves until they are deposited on the shore. Several times during the winter months we have these high tides.

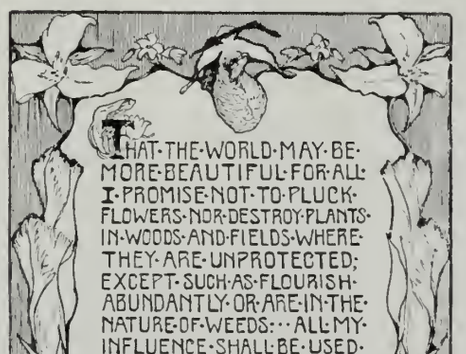
It is only the diligent searcher who finds these treasures; often the high tide comes early in the evening. That means we must rise early the next morning, as the following tide would wash them out to sea again, as "time and tide wait for no man."

After gathering the mosses, comes the delightful task of curing them so that they can be mounted. First, they should be washed several times in fresh water, then placed in clear water again. Then, taking a small square of oiled paper, allow the moss to float on it, as this keeps it in natural shape. Then lift it to the paper from the water, place another piece of oiled paper over the first, and put under a heavy weight. In about three weeks they are dry and ready to mount.

Any paper with a smooth surface can be used for this purpose. At a drug store I bought ten cents worth of gum tragacanth, which makes an excellent paste for this work. Place a small quantity of the material in a cup, pour boiling water on it, and let it stand a few hours. It is then ready for use. For the more delicate varieties, this paste should be spread on the paper, then the moss lifted carefully and laid flat on the paper, then pressed down with a dry cloth and covered with oiled paper. It is now ready to be pressed again. In a week it is dry, and will remain in perfect condition for years.

Not only is this work interesting, but of commercial value. I knew one woman who made artistic designs on place cards of this moss, also booklets and cards for Christmas greetings. Many tourists like them at any time of year to take away for souvenirs.

THE PLEDGE OF THE TRUE CALIFORNIAN



SHRUBS FOR OUR GARDEN

By ALLISON WOODMAN

THE many different Veronicas, introductions from New Zealand, including good-sized and low-growing forms, fill a very important place in planting schemes. The genus is well-represented in St. Francis Wood, San Francisco. The majority of the species are round-symmetrical in shape, with glossy, oval, thick-set leaves, sometimes variegated, and spikes of white, blue, purplish, rosy, red, or scarlet flowers. V. elliptica (V. decussata), with blue or purple flowers; V. speciosa with purplish white flowers; V. spec. imperialis with carmine red flowers; V. traversi, V. buxifolia and V. Lewisii, with white flowers; V. cupressoides, a cypress-like species, with lilac flowers; V. chathamica, a trailing kind, with violet flowers, are a few of the best species.

The Bottle Brush group of shrubs, represented by species under Callistemon, Melaleuca and Metrosideros, Australia, are exceedingly interesting because of the inflorescence shaped like a bottle brush in many of the species; in some species the inflorescence is a small head. The colors of the flowers range through white, cream, rose, pink, lavender, carmine and other shades of red. Habits of growth vary from a stiff, upright growth to shrubs with pendulous, arching branches; leaves vary from broad, leathery to finely divided foliage. The different forms are good fillers, and add variety to groupings.

Of broad-leaved evergreens, the Pittosporums, natives of Australia and New Zealand, upright and graceful of form, with smooth, glossy, wavy-margined foliage, are excellent for furnishing background, for planting in mass, or for making hedges. The best species include: P. tenuifolium (P. nigricans), with small dark green leaves and black flowers; P. eugenoides, with yellowish green foliage; P. crassifolium, with very downy leaves, dark green above, silvery beneath; P. tobira, the Japanese Pittosporum, with rather stiff leathery leaves; P. undulatum, the Victorian Box, a round headed tree, with dark green foliage, and very fragrant, yellowish white flowers; P. phillyraeoides, a weeping species.

Some of the best of the broad-leaved evergreens, usually symmetrical of shape, with large, oval leaves, and long racemes of sweet-scented, white flowers, are grouped under the genus Prunus, including: The English or Cherry Laurel (Prunus laurocerasus), useful for giving body to a group; the Portugal laurel (P. lusitanica), a fine specimen tree, or useful for the same purpose as the English Laurel. The Grecian Laurel (Laurus nobilis), a very symmetrical tree, may be used as a tub plant, or as a specimen tree near corners of walks, drives, entrances of houses.

The Escallonias, South America, are large, loosely branching shrubs, with shiny sticky foliage, and sweet scented flowers in loose racemes. The best species include E. rubra with red, E. rosea with pink, and E. Montevidensis with white flowers. The Viburnums, represented by the old-fashioned Laurustinus (V. tinus), Mediterranean Region, and the more showy V. odoratissimum, both with handsome foliage, and showy clusters of fragrant white blossoms, look well when massed with Escallonias, or with other shrubs of similar habit and foliage. Eugenia myrtifolia (E. Australis), the Brush Cherry, Australia is one of the handsomest and most useful of the Australian trees. Of tall, loose habit, it has very dark, glossy green foliage, and fragrant, creamy white flowers, followed by violet or purplish berries.

For showy effects, these are useful: Streptosolon Jamesoni, Columbia, with a mass of coppery orange blossoms; Lantana, with close heads of coppery red, or violet-tinted flowers; the Australian Blue Bell Creeper (Sollya heterophylla), and Plumbago capensis, S. Africa, both with smooth, shiny foliage and sky-blue flowers.

Some of the conifers make splendid specimen trees for lawns and large areas. Chief among these is the Indian Cedar (Cedrus deodara), with exceedingly graceful, drooping branches, sweeping the ground, and fine glaucus, needle like leaves. The Cedar of Lebanon (C. libani) and the Atlantic Cedar (C. Atlantica), are closely related to the Indian Cedar. Besides the Norfolk Island Pine (Araucaria excelsa) already discussed, there is A. bidwelli, the Bunya-Bunya Tree of Australia, of very symmetrical shape and beautifully curved, glossy foliage; and the Monkey Puzzle Tree (A. imbricata), with coarse blunt branches in regular whorls, and very sharply pointed leaves. The Japanese Cedar, (Cryptomeria japonica), a tall, loosely spreading, cone shaped tree, and a variety, C. japonica elegans, with fine feathery foliage, turning to bronze in the fall, are two very striking trees.

Innumerable other trees and shrubs could be named, but the above can perhaps give some idea of the rich resources we have at our disposal. I have not discussed forms more or less familiar to us, nor have I attempted to include the many fine deciduous trees of the East. The practical or utilitarian garden, which is a very important phase of gardening, has not been touched.

A REVIEW OF RIDER'S "NEW YORK"

IN New York one's happiness, mental and material, depends on knowing where to go, what to do, how and when. After a stay there for a short or a long period, one learns by painful and expensive experience that the small hotel tucked away on some side street may furnish comfort and a certain atmosphere unobtainable at the larger and showier hostelry. The shops off the main avenue that do not advertise frequently have the exclusive articles so difficult to find. The little restaurant hidden away, known only to a particular clientele, makes eating a pleasure instead of a necessity. Good seats for the theatre, concert and opera are so eagerly desired that only the initiated can obtain them. "Rider's New York City," a guide book that has just come to hand, contains accurate and interesting information on the foregoing, as well as other subjects about which visitors and inhabitants alike need to know if they wish to have that pleasant feeling resulting from getting the most for the expenditure of time and money.

In simple but forceful style, Rider's Guide, modeled on "Baedeker's," tells everything about New York, past and present, that one needs to know. From Battery Park to Spuyten Dyvil, a distance of twenty miles, every foot has dramatic interest. In whatever section one may be living, one may find in Rider's facts regarding it that will immediately vest it with a halo of romance. A list of interesting books about the city helps one to pursue the subject further. In the Metropolitan Art Museum one saves time and strength by using the condensed guide in "Rider's," rather than the complete catalogue from which one must select famous pictures, statues, objects d'art for himself.

Well written and discriminating articles are presented about churches, museums, libraries, hospitals and parks. Every detail is included incident to the arrival in, or departure from, the city by boat, train or automobile. Hitherto one might search in vain for the kind of material this book contains. Its moderate price will be saved many times over by its intelligent use, and a peace of mind will result from having done the proper thing in the right way.

The same author has compiled a guide book on Bermuda and Washington; others on Florida, New England, California and the western states are in preparation. If these equal the one reviewed they deserve, and will probably gain, the popularity of European Baedeker's.

—L. M.

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CALIFORNIA HOMES AND GARDENING MANUAL

A FINE HILLSIDE HOUSE

By MARGARET CRAIG

BEARING the character of the historic buildings that have withstood the test of the ages because of their stability, dignity and fine structural qualities, stands the lately completed house on San Rafael Boulevard, Eagle Rock, of Mr. A. J. Brash, which was built and designed by J. L. Egasse, California. Commanding a wonderful outlook of the rolling hills and of an ever changing panorama of the valley, the house has been erected on a knoll of the San Rafael hills.

This hillside location has been the inspiration for the introduction of a variety of landscape effects, and for tying the house to its environment by sweeping architectural roof lines and by the extremely interesting arched openings in the wall spaces.

Given an unusual amount of co-operation in carrying out his preconceived ideas in regard to a home of this type, Mr. Egasse was enabled to express his ideas with a permeating consistency and with a sentiment that inspired the workmen of the middle ages when building was done mostly by hand and under the influence of the guilds. An old house of no particular tradition formed the foundation for the new structure, and the planting that was already on the grounds was used to advantage in blending the new with the old.





In this day of so many mediocre houses that lack beauty and fine form, one stops to analyze the cause for the thrill and the feeling of satisfaction that are aroused by the study of this fine example of hillside architecture, the lines of which seem to be mellowed by the climatic effect of years. The walls are subdued in color, but the values of dark and light are well distributed and form a sustained pattern.

The geometrical forms echo and re-echo one another as well as partake of the contour in the background of the foothills. Quoting Mr. Egasse:

"In this particular instance, Norman lines, such as were left by the descendants of the Vikings, following their peregrinations of an ante-mediaeval period, were the main source of inspiration. Saxony and Northern Italy were also borrowed from in carrying out the exterior. The curves and arches, although not symmetrical, are all geometrically related, in order to create an ensemble of harmonious lines suggestive of spiritual truths."

In fact, one feels that a house like this might appear on any hillside, in any country, for standing in its porticoes or on its step ledges one might be in any land. The reason for this is that the builder, saturated with the craftmanship of the ancient workmen personally, was enabled to give a quality to the turning of every beam and to the shaping of every stone and to the rearing of every wall.

The effect gained is that of a house that seems to spring from the ground itself. With definite purpose the lines of the house are visibly related to the street, by the similarity of angles in the house to those in the entrance gate. The relationship of house and environment is shown by the lines in the canopied stairway that echo the curves of the hills by a series of arches that lead from the side of the house to the garage at the further end of the driveway.

The archway gives the keynote to the architectural treatment of the home. It has been a sincere adaptation of the present water mills and farm houses along the Northern European rivers that were originally inspired by the relics left by the early Normans. The fine proportions satisfy, because they were built to withstand the inclemencies of the weather, while the insertion of the flat rocks in the uneven plaster work suggest the age tone that is a source of beauty in old buildings.

On the East are big cedars, the dark masses of which balance those of the pines on the West. The hillside has been graded and made purposely irregular to attain a rustic appearance, while in these spaces have been planted numerous varieties of cacti and desert shrubs that contribute to a Southern aspect. Hollyhocks, petunias and roses are planted at random among the rocks, along with wild gooseberry, rhus and sumach.

As one ascends the seemingly time-worn steps, towards the entrance of the house, the wide spreading valley beyond quickly unfolds. The steps are made of heavy flag stones, in the joints of which Korean grass grows and spreads its tufty knobs, rendering a quaint touch of moss grown stones. On the left, over the ledge of rocks, out of which these stones were taken, a wild growth of Cherokee roses arches its rambling branches upon the edge of the ivy covered slope. Steps of uneven dimensions are cut out of that ledge and form a winding path toward the west entrance. Where these intersect, in front of the house, there is a slight dip that gives the idea of a "chemin creux". The arrangement of the entire stone work is like the work of the ancient dolmen and menhir, thus tying the whole conception of stonework to the druidic period. The house is thus made to appear as if cut out of a rock.



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A COMMUNITY HOSPITAL AT WHITTIER

MARTHA VAN METER

A UNIQUE pride is felt by the city of Whittier in the possession of a strictly community hospital of A one standards and equipment. The story of the gift of this hospital and its great service to the people in whose midst it is established reads as a real romance of human achievement.

Many years ago a pioneer, Simon J. Murphy, Sr., who had planted an orange grove on his land near Whittier, brought water from a distance for his fruit trees. All enterprising business men realize that the coming of piped water in an isolated California community brings growth and prosperity; and so Whittier grew. Later needing more water Mr. Murphy bored for it on his orange grove, but instead of water there was oil.

Now his son Col. Simon J. Murphy has been able to give to Whittier a community hospital in memory of his father and mother who lived in this garden spot where Whittier has grown and who loved the quiet, industrious, friendly people among whom they lived. When one climbs the graded hill upon which the hospital is set, one looks up at a monument, a votive stone, established to relieve human suffering, to protect a community from the terror of contagion, to rebuild human bodies for life. This well planned hospital building with its sunny wards, its clean and absolutely neat private rooms, its up-to-date operating rooms, its well lighted laboratory for bacterial and organic analysis, its modern x-ray department, gives one a thrill of gratitude—for the gift to the people is a noble one.

The windows of the wards command a glorious view from the hill top down on the productive valley below. If the air is clear one can distinguish Catalina Island set in the blue Pacific far to the south. The very setting is so hopeful, that it calls the suffering body back to health and hope. The building is so constructed that the wings in which the wards are situated command the best views and receive the most air and light. It is a glorious place in which to win back health. Life seems calling from over the hills.

Col. Murphy gave the original hospital building the corner stone of which was laid June 25, 1920 and which was ready for occupation by the first of May, 1921. The city of Whittier had long felt a need for a hospital as it was necessary to take patients into the city of Los Angeles, almost an hour's run, before they could receive hospital care. Think what this meant in cases of accident or sudden illness. Col. Murphy learning of the need offered to erect the building on the site given by the city.

The standard of the hospital is of the highest. A class A rating has been awarded it by the American Medical Association and the American College of Surgeons of Boston has this year recognized it as an absolutely standard hospital. The staff of able physicians of the community with Dr. H. P. Wilson, chief of staff, uphold all high standards of scientific medicine.

Patients who are able to pay are charged at reasonable hospital rates but those needing hospital care who are unable to pay are charged in proportion to their economic condition. There are six free beds, four industrial and two maternity beds. The hospital is not entirely self supporting but any lack of funds is made up by the city each year.

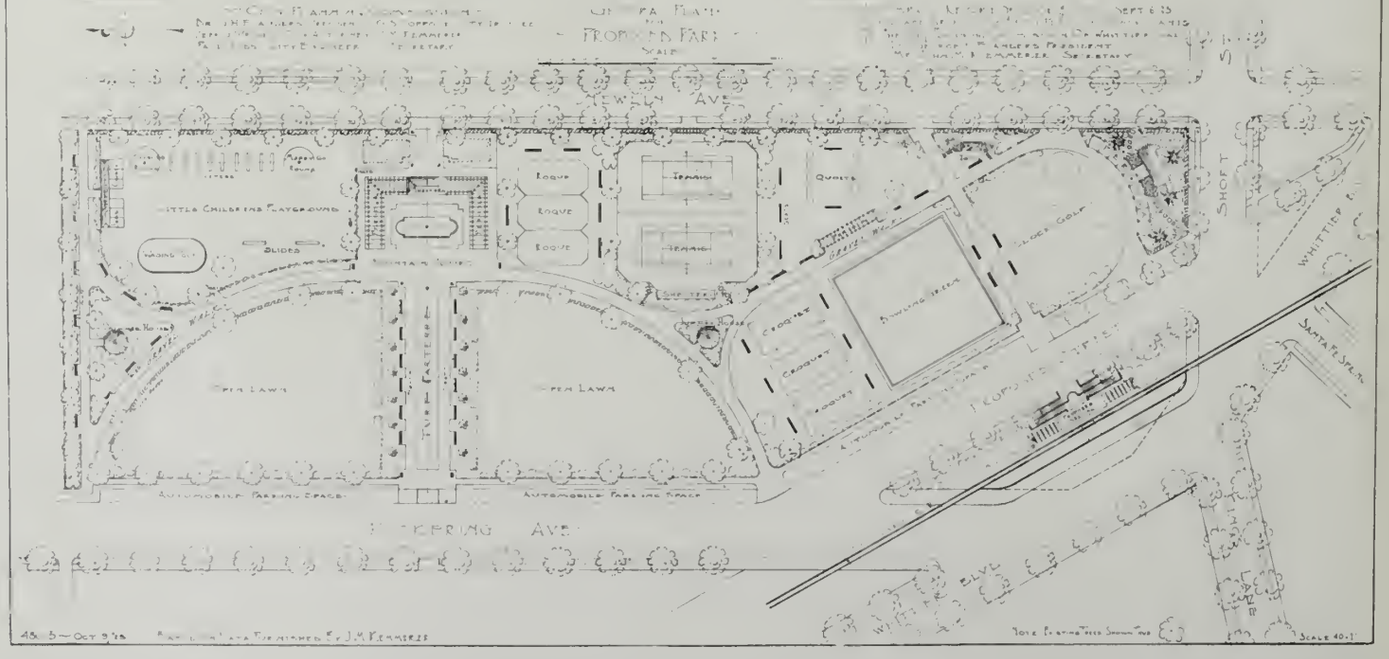
Since the establishment of the hospital, Santa Fe Springs nearby has come to be known as a gigantic oil field and due to the continual drilling and other mechanical activity that goes on there, many industrial accidents occur. It is a real benefit to have this hospital near for prompt medical attention in cases of accident often means life rather than death.

A new wing of the Murphy Memorial Hospital is now under construction; for Col. Murphy finding the great good the hospital has done and how inadequate it was to serve so large a community need has decided to build a large addition. The hospital now accomodates fifty beds but last month it averaged fifty-nine patients daily. Extra beds have been put into the sun parlor and even the halls. On the new wing there will be a roof garden for convalescent patients.

Only in a community like Whittier where for so many years there was an urgent need for just such a hospital can one realize what it means to have this community institution. When one sees the intense activity of the nurses and staff one wonders how the community ever managed to care for its sick before this hospital was erected.

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